

ART IN HOME AND CLOTHING

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Art in home and clothing.

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LIPPINCOTT'S HOME ECONOMICS TEXTS

EDITED BY BENJAMIN R. ANDREWS, PH.D.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY

ART IN HOME AND CLOTHING

BY

MABEL B. TRILLING, A.M.

PROFESSOR HOME ECONOMICS EDUCATION CARNEGIE INSTITUTE OF
TECHNOLOGY

AND

FLORENCE WILLIAMS, A.M.

FORMERLY INSTRUCTOR IN ART, UNIVERSITY OF CHICAGO

LIPPINCOTT'S HOME ECONOMICS BOOKS

EDITED BY BENJAMIN R. ANDREWS, Ph.D.

TEACHERS COLLEGE, COLUMBIA UNIVERSITY

ART IN HOME AND CLOTHING

By MABEL B. TRILLING, A.M., Professor of Home Economics Education, Carnegie Institute of Technology, and FLORENCE WILLIAMS, A.M., Formerly Instructor in Art, University of Chicago. Illustrated.

A GIRL'S PROBLEMS IN HOME ECONOMICS

By MABEL B. TRILLING, A.M., Professor of Home Economics Education, Carnegie Institute of Technology, and FLORENCE WILLIAMS, A.M., Formerly Instructor in Art, University of Chicago. Illustrated.

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By TREVA E. KAUFFMAN, State Supervisor of Home Economics Education, New York State Department of Education. Illustrated.

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MABEL B. TRILLING, A.M.

PROFESSOR HOME ECONOMICS EDUCATION CARNEGIE INSTITUTE OF TECHNOLOGY, FORMERLY ASSISTANT PROFESSOR OF HOME ECONOMICS, UNIVERSITY OF CHICAGO

AND

FLORENCE WILLIAMS, A.M.

FORMERLY INSTRUCTOR IN ART, UNIVERSITY OF CHICAGO

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The authors wish to express their appreciation for the criticisms and suggestions of many friends whose advice has helped in shaping the work. Among them are Miss Beulah Coon, Assistant Professor of Home Economics, The University of Chicago; Mrs. Katheryn D. Lee, Head of the Art Department, The University High School, The University of Chicago; Mr. W. G. Whitford, Chairman of the Department of Art Education, The University of Chicago; and the many students in our teacher-training courses.

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INTRODUCTION

The present text is the result of the authors' conviction that simple and practical study of every-day art can achieve two important ends. First, it will bring to the students a never ending source of enjoyment through training their appreciation of beauty in the every-day home environment. Second, it will solve successfully through repeated use of fundamental art principles the art problems which they are likely to encounter in the pursuit of their daily activities. Every individual is so constituted that he craves beauty of some form in his environment. His ability to appreciate is inherited, but *what* he appreciates is a matter of training. The authors believe that every child has the right to that type of training which develops a high standard of beauty.

The book is proposed as a text in art and home-economics courses, or in classes in art applied to home-making. It consists of three sections. The first three units consist of a general study of design and color planned to show the student how fundamental principles can be applied to the things which make up a normal environment. The second section, dealing with the home, discusses in some detail ways in which art principles are there applied. The concluding units cover clothing design and emphasize selective discrimination. The three units dealing with general principles must precede the sections on clothing and the home, but the organization of the given course will determine whether the section on clothing or that on the home is taken first.

The authors have attempted to select all subject matter from the art problems of the average girl's familiar life, and to organize it in situations reproducing as nearly as possible those of actual living. To this end the text employs the unit method of study, grouping within the larger problems of

every-day art the detailed studies necessary to their solution. More work is suggested than any class is likely to achieve, in order that individual students carried by enthusiasm into a desire for further work may not find their initiative stifled by a want of a ready and profitable outlet.

The suggested exercises are within the power of any capable student, regardless of any special artistic talent. The authors feel intensely that art should not be a mystery for the few. Experience has shown them that a well-planned course, based on common needs and common means of supplying them, can lead even a very matter-of-fact young person to feel the solid satisfaction of esthetic competence. This end, however, is achieved only through practice, and the teacher should seize every opportunity to emphasize the use of actual materials so that the necessary familiarity may be gained outside the school as well as in. Although some drawing and painting is suggested, successful study must go far beyond the range of this medium of expression. To be of value, appreciation must develop through using the stuffs on which it depends. The text presents for study carefully chosen pictures: such pictures are of value but can never be substituted entirely for actual materials. The teacher must see to supplying additional practice materials (see pages 133, 137) which will help to reproduce the home-life situation in the classroom.

Recognition of beauty in these common things and practice in their arrangement are the natural first steps toward appreciation. Art interest begins here and the principles easily developed from home situations apply equally to sculpture, cathedral architecture, and the study of the Italian Primitives. A very wide transfer of training is attainable, but the teacher must remember that principles in themselves will not secure this transfer. Principles must become almost

instinctive through repeated employment, and their usefulness in a variety of fields must be brought constantly to the attention of the student. The authors have supplied a considerable variety of appropriate illustration and a wide range of practice exercises, but, for the best results, even this material must be greatly extended by the teacher.

Economic requirements have been kept in mind. Definite effort has been made to encourage the girl in selecting her clothing and home furnishings because of their art quality but, there is also developed the understanding (see pages 151, 249) that good art can be found within any price range, and that taste rather than expense is the important factor in success. The student learns to evaluate fads and fashions, and little is suggested that is not within the reach of a very moderate income. The authors believe that they have included the important art problems of the average American family.

The teaching elements of the book are those which have proven most effective in the experience of the authors. Each unit opens (see pages 26, 79) with a few simple questions to stimulate interest and set up the problem for attack. By way of measuring progress, these questions are reviewed at the unit's end. Study-tests (see pages 154, 156) appear at appropriate intervals to assist in organization and review, and final tests follow the several units. In each unit, furthermore, there is developed a set of standards (see pages 63, 118), a convenient summary of good ways of applying art principles to the given problem. The unit method of presentation here affords the further advantage of permitting each day's assignment to be collected in a compact and attractive project, encouraging exhaustive and satisfying study.

Most of the 227 illustrations have been specially prepared for the purpose of the text.

THE AUTHORS

April, 1928.

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ART IN HOME AND CLOTHING

UNIT ONE

COLOR IN EVERY-DAY LIFE

Preliminary Questions.—At the beginning of each unit in this book you will find several questions which you should read and try to answer before beginning your study. These questions will help you to recall what you already know about the subject of the unit, and will suggest the problems that are to be discussed. Write out your answers and save the papers.

1. If you wished to make your feet look smaller, would you wear bright, yellowish tan shoes, or black shoes? Why?

2. If you were making a poster to attract the attention of passengers on passing trains, would you make the predominant colors green and white or bright yellow and black? Why?

3. If you were planning a stage setting to show a desert scene, what color lighting would you use? What color lighting would you use for a twilight scene on a cold winter night? Why?

4. Would you use ivory white or blue white if you were painting the woodwork in a bedroom where the wall-paper is pale yellow and the curtains are cream color? Why?

5. What are the "new" colors this season? Have you known them before by other names?

6. We are putting a new floor in the dining-room where the woodwork is dark brown. Do you think light yellow maple would be a good selection?

7. Red and green are likely to fight with each other. What can you do in order to make them harmonize?

8. Why is red the color chosen for danger signals?

9. If a stout girl wishes to appear smaller, what colors should she avoid? What colors can she wear?

10. What color would you use for the walls of a small, dark room? Why?

11. Why would you rather have a blue crêpe de chine dress than a blue calico dress of exactly the same color?

12. Describe a good color combination that you have seen used for an automobile.

13. Which will make a more pleasing costume, a bright flame colored dress with a brown tie or a brown dress with a flame colored tie? Why?

WHY STUDY COLOR?

When we see a lovely rainbow or a gorgeous sunset, we exclaim over the beauty of its color. These spectacular displays of color cannot fail to impress us with their beauty; but often we fail to notice color that is less spectacular but just as beautiful in every-day things around us. And color is everywhere about us. We see it in our homes and in our clothing. We walk down the street and see color in house exteriors, in trees, pavement, shop windows, and passing automobiles. If we should keep count for one day of all the things in which we saw color, we should have a very long list indeed. With this world of color about us, is it not important that we should learn to understand it and how to use it?

As we observe things around us, how often we comment on their color. We admire a new dress, saying, "It is a beautiful color"; or reject material for a new dress saying, "I cannot wear that color." When we enter a newly furnished house and view the rugs, curtains, furniture, and walls, many of our thoughts are in terms of their colors and of our likes and dislikes for the color combinations. Color is probably the most important element in the general effect of a room or of a costume. If color is drab and characterless, we feel that the room or costume is commonplace, perhaps without realizing that lack of color makes it so. If the color is gaudy and glaring, we are disturbed because it forces itself unpleasantly on our attention. Since color contributes so much to beauty or to ugliness in our clothing and our homes, it is well worth our while to make a study of it.

Study of color will not only help us to make good selections of things which we wear and with which we furnish our homes, but it will help us to see and enjoy color which previously escaped our notice. We always get a thrill of delight from such dramatic color displays as are seen in the flaming sunrise or in the Grand Canyon of Colorado, but we are unobserving of the smaller and less conspicuous examples of fine color which come our way. After we have learned to see and understand, we will find beautiful bits of color in many things: leaves, stones, pottery, textiles, and pictures. When we are able to see and enjoy beautiful color wherever we find it, our environment is far more interesting and beautiful to us.

The study of color may at first seem vague and indefinite, but there are certain facts to be learned about color that are as definite as those of mathematics and science. Without these facts the average person cannot use color correctly. We must know the basis for harmonizing colors and the general rules for their use in dress and interior decoration. The following problems will acquaint you with some of the important facts of color theory and show you their importance in interior decoration and dress design.

Summary.—The ideas discussed in the preceding paragraphs can be expressed briefly as follows:

1. Color is an important element in producing beauty.
2. A knowledge of color and how to use it is useful to us in our every-day lives.
3. An understanding and appreciation of color is a source of enjoyment.
4. A study of color theory will help us to use color intelligently.

PROBLEM 1. HOW CAN WE IDENTIFY ANY COLOR WE SEE?

Can you recognize and name any color that you see? Look about the room and try to name every color within sight. If a group of people try to do this, there is sure to be a disagreement on the correct name for different shades of brown, green, blue, and other colors. But we can learn how to analyze colors so that we will all agree on the correct name and classification of a color. It is simple to recognize and name the brighter colors such as red, yellow, blue, orange, green, and violet. We will find it helpful in our later study if we learn just how these six colors are related to each other. In Fig. 1 red, yellow, and blue have been placed at equal intervals on a circle, and in Fig. 2 we have added orange, green, and violet in their proper places on the circle. Why is it that these six colors are always arranged in just this order with relation to each other on the color circle? Those of us who have experimented in mixing paints can answer the question easily. Green must be placed between blue and yellow because blue and yellow when mixed produce green; orange must come between red and yellow because red and yellow mixed together produce an orange, and violet comes between red and blue because a mixture of red and blue produces violet. Although it is more difficult and not so common, it is quite possible to make blue by mixing green and violet, yellow by mixing green and orange, and red by mixing orange and violet. The red, yellow, and blue made in this way are dull, but are true shades of red, yellow, and blue. In short, each color on the circle can be made by mixing the two colors which lie on either side of it. We should understand this relationship of colors so well that we can shut our eyes and



Fig. 1



Fig. 2



Fig. 3

Made with "Prang Colors"
by courtesy of the American
Crayon Company

instantly visualize the color circle with each color in its proper place.

Experiment with Colors.—If you have never had experience in mixing each of the six colors on the circle, you will find the experiment interesting. Use water colors, soft chalk, or crayons. The red, yellow, and blue which you produce by mixing will be dull, but should be recognizable. It is not worth while to spend a long time making a color circle, but you should experiment long enough so that you know how the six colors are related on the circle.

Further Study of the Color Circle.—The six colors that we have already located on the color circle are familiar to everyone but some people do not realize that there are six other easily distinguished colors which we can locate on the circle. Suppose we take two colors which lie next to each other on the circle as shown in Fig. 2 and mix them together. If we mix yellow and green, the result will, of course, be yellow-green; if we mix green and blue we will have a blue-green and so on around the color circle. Fig. 3 shows the circle with twelve colors in their proper relation to each other. If we understand this relationship of colors to each other, we shall be better able to identify the colors which we see. Instead of merely identifying a color as green, we will identify it as yellow-green or blue-green. Unless we have made a study of color, violet, blue-violet, and red-violet may all be thought of as violet or purple. Wherever you may be when you are reading this paragraph, try to see how many colors on the color circle come within your range of vision.

What is Hue?—The study of color that we have made up to this point might be called a study of hue. The quality of a color which gives it its name is called hue; for example, we might say that the hue of an apple is red, or that the hue of a leaf is green. If a little orange is added to yellow, the hue is no longer yellow but yellow-orange. When you are

asked to name a certain color, your first thought is to identify its hue.

Spectrum Colors and Neutralized Colors.—The colors on the color circle are the same as those which appear in the rainbow, and they also appear when a glass prism is held in the sunlight. The bright colors which appear under these conditions are called the *spectrum*, and so we call the hues on the color circle *spectrum colors*. When we describe a color as a *spectrum hue*, we mean that it is as bright as it can possibly be. In contrast to the hues on the circle which are very intense and colorful, we have the completely colorless black, white, and gray. We describe these as lacking color or neutral. It is impossible to think of black, white, or gray as being vivid and full of color, and they are well named *neutrals*. When we mix a *spectrum* color with a *neutral*, the color is sure to be dulled or neutralized. The inner circle of colors in Fig. 3 shows each of the twelve colors as it appears when neutralized with gray. Most of the colors which we see about us are of this kind. When some colors are grayed or neutralized the results are surprising. Yellow takes on a greenish tone although no green has been added. This neutralized yellow is what we sometimes call olive-green.

Experiments in Neutralizing Colors.—Using soft crayons or water-colors, try neutralizing each color with black, white, and gray. How does the effect differ when you use white and when you use black? What colors neutralized will produce tan, pink, brown, cream, and lavender?

Exercises to Aid in the Recognition of Color.—1. Collect examples of color, such as pieces of cloth, paper, yarn, glass, stones, feathers, leaves, and leather. Try to have at least fifty different samples. Arrange these in groups according to the twelve hues shown on the color circle. Have someone examine your groups to see if you have identified the colors correctly. Can you distinguish green from yellow-green, yellow-brown from red-brown and so on? Perhaps a class contest can be arranged where different colors are shown to the class while the class writes down the names of the colors. If you are uncertain about the hue of some of the

colors, try mixing paints to match them. In this way you can discover the true hue.

2. To what hue on the color circle do the following colors belong?

crimson	salmon	purple	sand
taupe	cerise	pink	gold
periwinkle	lemon	henna	beige
lavender	<u>citron</u>	jade	mauve
coral	plum	cream	<u>russet</u>
mulberry	mahogany	<u>terra cotta</u>	<u>écru</u>

3. Make a list of as many color names as you can for each of the hues on the color circle.

4. Discuss in class the "new colors" that are popular this season. In your opinion are the *colors* new or are the *names* new?

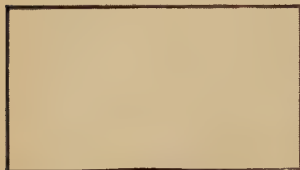
5. Experiment with dyeing pieces of cloth. Use small pieces of white cloth and any commercial dye. Can you dye a piece of white cloth yellow by using orange and green dye? Brown by using orange and black? Olive-green by using yellow and black?

PROBLEM 2. WHAT IS VALUE AND HOW DOES IT HELP US TO DISTINGUISH DIFFERENT COLORS?

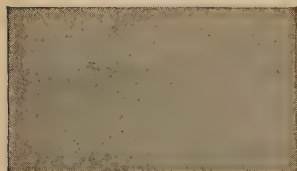
We have learned that one way of distinguishing colors is by their exact hues. We have sorted all our samples of color into groups according to their position on the color circle. Now let us put all our samples together in one group and then sort them according to another quality of color. First pick out those of light tones, such as pink, lavender, and yellow, and put them in one group. Then select the samples of dark tones, such as navy blue and dark brown. The colors which are left will be neither dark nor light but medium in tone. The three groups will have been selected according to the amount of light and dark in their colors. This amount of light or dark in a color is the quality that we call *value*. We can describe one group of colors as being light in value, another as dark in value, and one as middle in value.

Fig. 4 shows what is called a neutral value scale with five steps ranging from white through light gray, middle gray, dark gray to black.

FIG. 4



White



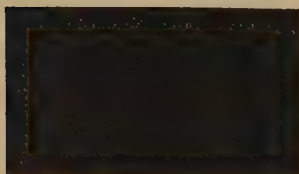
Light



Middle



Dark



Black

You can test your grouping of your color samples according to this value scale. Hold each sample of color close to the scale and look at it with your eyes partly closed. The color becomes less prominent and if you close your eyes enough seems neutral. Then you can judge its value. To give yourself practice in distinguishing values accurately, look about the room at the colors you see and try to decide the true value of each. Then hold your value scale near the color and test it by looking through partly closed eyes.

An understanding of values will help us to use colors to the best advantage. As we look at the value scale it seems natural that we should hold it so that the black comes at the bottom. Try turning your book upside down; the value scale seems wrong side up. This little experiment offers an important suggestion for the arrangement of color values in interior decoration and dress design. Floors should be darkest in a room, walls a little lighter, and the ceiling lightest of all. This corresponds

to nature's arrangement of values where the earth, grass, and trees near at hand are darkest, the distance is lighter, and the sky is lightest of all. If a floor is lighter than the walls, it fails to give the feeling of a solid foundation which is certainly one prerequisite of a good floor. A light yellowish maple floor or a light delicately colored rug often make the floor seem to "jump up." White shoes and stockings with a dark blue dress and hat make a poor effect, chiefly because of poor arrangement of values.

A second point to remember in our use of color values is that sharp contrasts of black against white or light against dark are more conspicuous than slight contrasts of value such as light against middle or middle against dark. If you wished to be inconspicuously dressed, would you choose a bold striped black and white material, or a material with light gray stripes on white? Since sharp contrasts of value are conspicuous and striking in their general effect, it is best to avoid their use in interior decoration. If we were choosing between black and white and gray and white striped wall-papers, we should undoubtedly choose the latter; it would be disturbing to have our walls covered with bold black and white stripes. Another problem in the choice of color values is the contrast of walls to woodwork. If the walls are light and woodwork is dark, the shapes of the doors and windows will be emphasized too much. It is a safe general rule to say the walls and woodwork should be of the same value or the woodwork a little darker than the walls.

Experiments in Studying Value.—1. Make a sample of dark value for each of the spectrum colors. Be sure to add enough black to yellow and orange so they are really *dark* value. It requires much more black than color. What seems to happen to each of these colors? Compare your samples with the neutral value scale. Are they as dark as the dark value neutral?

2. While outdoors look off into the distance with your eyelids almost closed. What value are the near at hand objects? The distant objects?
3. Can you give the correct value for the different objects in the room?
4. Experiment with commercial dyes and cloth. How can you dye orange cloth dark brown without using brown dye? Dye a light value, a middle value, and a dark value of red, yellow, blue. Can you mix dyes to secure these results?

PROBLEM 3. WHAT IS INTENSITY IN COLOR?

An understanding of hue and value helps us to see variations in different colors, but there is another quality of color which we must understand before we are able to appreciate fully the variations in color tones. Spread out before you all your samples of color that are light in value. You should have several greens, several oranges, several blues and so on. All the greens may be exactly the same hue and all light in value, but some of them will be dull, neutralized colors, and others will be more brilliant. The same thing will be true of the samples of orange color; some will be brilliant spectrum orange, others will be dull and neutralized or what we generally speak of as tan and écreu. Yet they are all of the same hue and value. This difference is in their intensity. In Fig. 3 the colors in the outer circle appear at full intensity or we sometimes say their spectrum intensity. The colors in the inner circle are about one-half as intense because the color and gray have been mixed in equal portions. Another name for intensity is chroma.

Intensity or chroma is important in planning the color scheme for a room. Which would you find it more restful to look at for a long time, the intense or neutralized colors? Which will be more satisfactory for walls, floors, and ceilings? Intense color attracts the eye and large areas of it are sure to be disturbing and fatiguing. The intense blue that some-

times occurs in Chinese rugs is not a good color for the floor because it seems to "jump up" out of place. This does not mean that bright color cannot be used at all in planning the room. The smaller details such as pillows, pottery, pieces of tapestry, and bouquets of flowers may be of very intense color. These small areas form accents of color which are not disturbing. Then, too, they may be changed oftener than is possible with walls and rugs.

The use of neutralized color in large areas and more intense color for small spots applies to clothing as well as to color in rooms. A whole dress of intense red or orange can produce a most unfavorable impression, but a tie, belt, collar, or spots of embroidery in bright colors can be very effective. It is a safe general rule to say that intense color should be used in small areas and neutralized color in large areas.

Suggestions for the Study of Intensity.—1. Make a sample of color that is full intensity, choosing any hue that you like. Then make a less intense sample of the same color, keeping it at the same value.

2. Can you describe any color in the room in terms of hue, value, and intensity? For example, the color of a dress might be described as blue in hue, middle in value, and about three-fourths intensity. Sometimes it is interesting to make a game of this in class. One member of the class describes the color and the other members of the class try to guess what article she is describing.

3. Is your schoolroom properly decorated as to intensity and value of the colors used? How would you change it if you think it should be changed?

4. Try mixing red, yellow, blue, orange, green, and violet together in equal quantities. What is the result?

5. Experiment with dyes in neutralizing bright colors. What happens when you dip bright yellow cloth in gray dye? Can you neutralize bright red dye by adding black dye? By weakening the solution?

PROBLEM 4. HOW ARE CERTAIN QUALITIES OF COLOR USEFUL TO US?

A Test for Warm and Cool Colors.—An experiment to determine which colors produce an effect of warmth and which an effect of coolness can be carried out in the following way. Hang six pieces of paper on the wall, spectrum red, yellow, blue, green, orange, and violet, each at least three inches square. These should be the most intense in color that you can find. If possible they should be hung on a middle value gray background. After the colors have been hung on the wall, view them from across the room and decide which ones suggest warmth to you and which ones suggest coolness. With very few exceptions all the members of the group will agree that red, orange, and yellow are warm colors and that green and blue are cool colors. There may be some disagreement about violet but if it is a true violet or a blue-violet it will seem cool to most people. The red-violet has a suggestion of warmth.

It is interesting to recall things which the warm and cool colors suggest. Yellow and orange suggest sunlight and flame, red may call up a picture of burning coals or molten metal, green may suggest cool, shady trees, and blue suggests the color of sky, lakes, and rivers.

Repeat the experiment with neutralized shades of red, yellow, blue, orange, green, and violet. Can you feel the same suggestions of warmth or coolness, only in a lesser degree? We are all of us sensitive to this quality of color, though we do not always consciously realize it. A picture, a dress, or the furnishings of a room may please us because they produce a pleasant feeling of warmth or coolness.

Problems in the Use of Warm and Cool Colors.—1. What should be the principal colors in a color scheme for a room in a very warm, sunny climate?

2. What colors will appear cooler for wear on a hot summer day?
3. What colors would you choose for a living-room in a northern climate?
4. What color would you choose for a dark room on the north or sunless side of a house in your own geographical location?

Aggressive Colors.—Hang the six spectrum colors on the wall and again view them from across the room. Which ones seem to have more carrying power? Or in other words, which ones seem more aggressive and more forceful? The aggressive colors seem to be nearer or to advance beyond the other colors. If possible, hang the colors at the end of a corridor where you can look at them from an even greater distance and again compare them as to their aggressiveness and carrying qualities. The majority of people agree that the warm colors, red, orange, and yellow are aggressive and advancing colors, while the cool colors, green, blue, and violet are retreating and quieter colors. This contrast is more marked when comparing spectrum colors of full intensity, but neutralized reds, oranges, and yellows are more advancing than neutralized blues, greens, and violets.

Problems in the Selection of Colors.—1. Will a small room seem smaller or larger if the walls are painted a strong pink color?

2. If a girl is too stout, should she choose to wear bright yellow or a neutralized green? Why?

3. Will an advertisement to be read from across the street be more effective in blue and white or black and yellow?

4. Can the red or the green signal-light at the street crossing be seen farther? Why?

PROBLEM 5. HOW DOES TEXTURE CONTRIBUTE TO FINE QUALITY IN COLOR?

Perhaps the simplest explanation of texture and its relation to color that can be made is by comparing two materials such as oilcloth and velvet. We know from experience that

oilcloth is smooth, hard, and cold to the touch and that it is shiny in appearance. In contrast to this, a piece of velvet is soft, warm, and yielding. Let us suppose that we have a piece of oilcloth and a piece of velvet that are exactly the same hue, a spectrum red. They match exactly in color, but the difference in *texture* makes the velvet far more beautiful than the oilcloth. Even though we do not stretch out our hands to touch them, we know from past experience that the velvet is more pleasing to the touch. The appearance of texture depends upon the way in which light falls upon its surface. In the case of the smooth oilcloth, the light is reflected back so as to make a somewhat disagreeable shiny effect. But in the velvet the light is partly caught by the ends of the little threads and broken up so as to produce what we call gradation of color. Examine a piece of velvet as you hold it in the light and you will see innumerable tiny shadows and lights playing over its surface. We can not only see but feel a depth of texture in such materials as velvet, and our impressions are determined partly by handling and partly by appearance. Colors of two articles may be exactly alike in hue, value, and intensity, and the difference in texture may still give one article a fine and the other a very disagreeable color quality.

Another example of the effect of texture upon color is seen in wall-paper. A smooth, shiny paper and a rough paper will reflect light differently. The colors of two such papers may seem quite unlike because of nothing but their texture. Two pieces of furniture may be made exactly alike, made from the same kind of wood and stained the same color. One piece is finished by varnishing and the other by polishing; the varnished piece looks cheap and ugly, and the polished piece gains in beauty from its rich lustrous surface.

Color effects are often produced by the manner in which color is applied. Smooth, painted walls are sometimes

stippled or mottled to make color gradations which are more agreeable than a flat, smooth color; materials such as tweed are woven with different colored threads so as to produce interesting vibrations of color.

Sometimes texture is the result of the *materials* from which an article is made; wool, clay, and wood have each its own texture. It may be the result of the *way* in which they are made; textiles may be woven with a pile weave to absorb the light or with a satin weave to reflect it. Texture may be produced by the way in which color is applied to a smooth surface; as in the case of stippled or mottled walls. In each case, the resulting texture has an effect upon color, making it more beautiful or detracting from the beauty which it might otherwise have.

Further Suggestions for Study.—1. Collect as many samples as you can of papers, pieces of cloth, feathers, glass, and other things that are the same hue, value, and intensity. In your opinion, which textures are most beautiful? Why? Can you think of a word to describe each texture?

2. Experiment with water-colors in producing different textures.

Paint a sample about two inches square on smooth white paper of any color you like. Make it as strong in intensity as you can.

Paint another sample of the same color on rough paper such as water-color paper.

Paint another sample of the same color on smooth paper. After it has dried, hold it under the faucet and wash off as much as you can. Paint again with the same color. Wash it again. Repeat the process several times.

Paint another sample of the same color and while it is still wet, spatter another color into it. Use a stiff brush such as a tooth-brush and scrape it across the edge of a knife or your paint-box.

Try to think of other ways of varying textures. Compare your color samples. Which are the more agreeable in texture? Why?

3. Collect as many samples as possible of one kind of material, for example, samples of serge or of satin. Study these for their texture to determine which are finer.

4. Find samples of two different materials exactly the same in hue, value, and intensity. Which is more pleasing in texture?

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PROBLEM 6. WHAT ARE RELATED COLOR COMBINATIONS ?

Monochromatic Color Combinations.—There are two types of related color combinations, one of which is known as the monochromatic or self-tone harmony. This harmony consists of several tones of one hue to which black, white, or gray may be added. Since black, white, and gray are neutral (or have no color) they may be added to any color harmony without changing the type of harmony. The monochromatic harmony is frequently used in dress, for example, the brown dress, tan collar and cuffs, dark brown shoes and stockings. This type of color combination is less often used in interior decoration, yet even here it may be successfully employed. A girl's bedroom can be worked out in shades of rose, pink, and gray. The walls and woodwork are a warm gray, made by putting just enough of the rose-red into the gray paint to make it a warm gray. The curtains and bedspread are figured cretonne in tones of dull pink, rose, gray, and white. The furniture is finished with a gray paint a trifle darker in value than the woodwork and the rug is a dark value gray rug. The dresser cover is a plain piece of rose-colored linen. It is logical that such a color combination should appear harmonious since all the colors are different shades of the same hue. Why this should be called a *related* color harmony is obvious. With this type of combination it is generally wise to use neutrals for the sake of variety, otherwise the effect may very possibly be too monotonous. It may even be possible in the rose and gray room to use for variety touches of black. Perhaps the pattern of the cretonne might include bits of black, or the floor might be black.

Adjacent Color Combinations.—The adjacent or analogous color combination is another type of related color har-

mony. A combination of two or three colors which lie next to each other or are adjacent on the color circle form this scheme. For example, a combination of green, yellow, and orange may form the basis for a charming room. Picture the walls and woodwork in a fairly light tone of dull grayed green, the rug in soft tones of olive-green, delicate cream-yellow curtains, and furniture painted in a tone of grayed green a little darker than the walls. Notes of neutralized orange are brought in through a natural colored wicker chair, orange and green cretonne used in draperies and cushions, and a bright yellow-colored piece of pottery. The light shining through the yellowish curtains sheds a warm golden light over the room which serves further to harmonize the colors. Amber globes in the lighting fixtures accomplish the same effect. It is obvious that colors which are adjacent on the color circle will combine well so as to make a harmoniously related scheme. It is easy for us to see yellow in green and in orange. The fact that yellow is common to all three hues helps to bring them together harmoniously.

This does not mean that we can combine *any* shades of green, yellow, and orange and expect to get a harmonious result. If we combine green, yellow, and orange of spectrum intensity we will get a result wholly lacking in harmony, and a room finished in green, yellow, and orange, all bright, would be unbearable. But the neutralized tones of green, yellow, and orange used in the room described above blend and produce a soft, harmonious effect.

Nature gives us many examples of adjacent color combinations. The jonquil has bright yellow petals, with a touch of yellow-orange in the center, and yellow-green stem and leaves. We often find stones and shells which show adjacent color combinations. Autumn landscapes are full of reds, red-oranges, browns, and yellows blended into gorgeous and

colorful effects which, when analyzed, are found to be adjacent combinations.

Experiments with Related Color Combinations.—1. Collect samples of wall-paper, woods, drapery, and upholstery materials, or any other available materials that will serve to show color. Work in small groups or committees. Each committee is to make the best monochromatic and the best adjacent harmony that is possible with the materials at hand. The harmonies are to be shown to and criticized by the class.

FIG. 5



2. Collect colored pictures from magazines. If you cannot find any related harmonies, can you find any that you think would have been improved if some of the color had been omitted in order to make a related harmony?

3. Trace the interior in Fig. 5 and color in a monochromatic harmony. Use either crayons or water-colors. Remember what you have learned about the proper use of values and intensities in a room.

4. Trace a costume from a fashion magazine and color it in a monochromatic harmony.

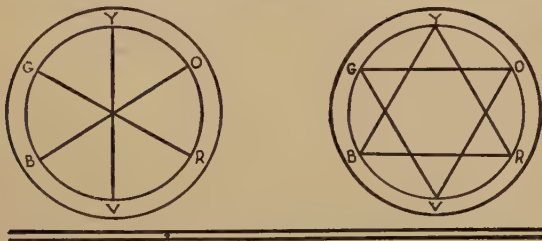
5. Be prepared to describe a monochromatic and an adjacent harmony which you have seen in nature. If possible, bring the specimen to class.

6. Plan a monochromatic harmony suitable for a boy's suit, tie, socks, and hat.

PROBLEM 7. WHAT ARE CONTRASTED COLOR COMBINATIONS ?

Complementary Color Harmonies.—Inspect the color circle to see in what position those colors lie that are in most violent contrast to each other. You will find that the colors farthest apart, straight across the circle from each other, offer

FIG. 6



the most contrast. (See first diagram in Fig. 6.) Red and green are exactly opposite, blue and orange are exactly opposite, and yellow and violet are exactly opposite. The blue and orange combination is commonly used as a basis of a color scheme for a room. Dull blue-gray walls and woodwork, soft gray rugs, and a delicate cream ceiling, offer an excellent foundation for a blue and orange complementary combination. Brown mahogany and walnut furniture with one or two tan wicker chairs offer a contrast to the blue-gray background of walls, floor, and ceiling. The hangings may be of dull blue and orange cretonne, with plain bright blue and orange denim cushions to add gay notes of color.

It is more difficult to combine complementary colors successfully than related colors, but when properly used in

decorating a room, they may be even more beautiful and interesting. The very fact that the colors contrast with each other makes it particularly important to see that they do not "fight." Imagine a room with brilliant apple-green walls, furniture painted rose-pink, an emerald-green rug, and hangings of scarlet. Undoubtedly the effect would be disturbing. Now imagine the red and green complementary combination used in a quite different way, walls and woodwork dull gray-green, furniture dark red mahogany, and rug a dark, rich red. This produces the more quiet and harmonious effect which we desire in our surroundings.

Some Suggestions for Harmonizing Complementary Colors.—Complementary colors in spectrum intensity offer the most violent contrast that can be obtained with color, a contrast too violent to be agreeable. We can learn some helpful things about combining complementary colors by a simple experiment. Collect many samples of blue paper and cloth, including light blues, middle value blues, dark blues, neutralized blues, and intense blues. Collect also many samples of orange, tan, brown, cream, and écu. Lay these out on a table in two groups and combine samples from each group according to the following suggestions.

1. Select the most intense blue and the most intense orange and put them together. If both the colors are intense they will not harmonize. Then take the intense orange and try it with different samples of neutralized blue until you find the one which seems most harmonious. Do you find it better to have a large spot of dull blue with a small spot of bright orange, or a large spot of bright blue with a small spot of dull orange?

Make the best combination of two dark tones; blue and brown.

Make the best combination of light, delicate tones; pale blue with cream or light tan.

Find the best combination of blue and orange, both at middle value.

2. Try the same experiments with red and green, and with yellow and violet. Which pair of complements do you find most difficult to combine harmoniously?

Triad Color Combinations.—Triad combinations are another type of contrasted color combinations. As shown in the second diagram in Fig. 6, three colors at equal intervals around the color circle are contrasted with each other. The

red, yellow, and blue combination is sometimes spoken of as the major or primary triad, the green, orange, and violet as the secondary triad.

As with complementary combinations, it is particularly important that these combinations of triad colors are properly combined so as to produce harmonious effects. It is a safe plan to use one of the colors in large amounts and have it very dull and soft in color. A second color should be less dull but smaller in amount, and the third color may be very bright, but used in small quantities. Small pieces of pottery or small areas in curtains and furniture covering will be as much as should be used of this bright color.

Dark red mahogany furniture often suggests the red, yellow, and blue triad. Gray walls with a hint of blue in the gray and a cream yellow ceiling can be used. Dull, rich blue rugs or perhaps Oriental rugs, which are often to be found in rich red and blue, will make the floor a part of the triad harmony. Blue hangings and upholstering and accents of yellow in brass andirons and amber lamp-shades complete an effective harmony.

Furniture in walnut or brown mahogany suggests the orange, green, and violet harmony. One dining-room has been furnished most delightfully according to the following plan. The walnut furniture is in the lighter shades of brown and tan. The rug is figured in tones of tan, pale green, and violet. The walls are a light, soft green and the window curtains are a deep cream color. The chairs are covered with a delicately figured violet green tapestry. Occasionally a bright green iced-tea set stands on the sideboard and a bowl of orange calendulas or marigolds often graces the center of the table.

Exercises in Complementary and Triad Harmonies.—1. Practice combining your color samples of colors to make red, yellow, and blue

harmonies, or orange, green, and violet harmonies. As you make the combinations, constantly ask yourself this question: "Do the colors blend perfectly?"

2. Describe some triad combinations used in dress.

3. Plan a complementary harmony suitable for a man's suit, hat, tie, muffler, socks, and shoes.

4. There are two more triad harmonies which we sometimes use. You can discover one of these by turning the triangle so that it points to yellow-orange. What will the other two colors be? Plan a harmony which is based on this triad.

The other triad can be determined by pointing one corner of the triangle at red-orange. What will the other two colors in this triad be? Plan a harmony based on this triad.

5. Cut pictures from magazines and collect specimens from nature which you think are good examples of each complementary and each triad harmony. Select your examples carefully and be sure that the colors are truly harmonious.

CAN YOU RECOGNIZE AND APPRECIATE FINE COLOR?

All of us should make it a habit to look for examples of fine color in the world about us which we can enjoy. We should also strive constantly to use color effectively and harmoniously in our dress and in our homes. We can increase our enjoyment and improve our use of color if we have a few simple standards by which to check our daily experiences with color. It is helpful to ask ourselves the following questions when judging color.

1. Are the values correctly used? Is the contrast of values too striking? Is it so slight that the effect is monotonous?

2. Is there too much intense color?

3. Does the color give the effect of warmth or coolness which is needed?

4. Are the colors too aggressive?

5. Is the texture pleasing?

6. Is the combination of colors haphazard or consistently related? Is the general effect monochromatic, adjacent, complementary, or triadic?

7. Are all the colors blended into a harmonious whole?

References for Extra Reading.—Many other books discuss the subject of color. Members of the class should be appointed to read what these books have to say and make a report to the class.

"The Enjoyment and Use of Color." Walter Sargent. Charles Scribner's Sons.

"Color in Everyday Life." Louis Weinburg. Moffat, Yard & Co.

"The Art of Color." Michael Jacobs. Doubleday, Page & Co.

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"A Color Notation." A. H. Munsell. Geo. H. Ellis Co.

"A Simple Course in Home Decorating." Winifred Fales. Small, Maynard & Co.

FINAL TESTS ON THE CONTENTS OF THIS UNIT

I. Write an answer to each of the thirteen preliminary questions at the beginning of this unit. Compare these answers with your original answers. How much improvement have you made?

II. Report any instance of how you have enjoyed beauty in color since your study of this unit.

III. Plan the ideal color scheme for your own room that you would like to carry out if it were possible for you to do so. Collect as many samples of wall-paper, rugs, and curtains as you can. Make drawings of the walls if you can and color them. Be prepared to report to the class, telling them your plan and showing your samples. When each member of the class reports, the other members of the class should ask questions as to why certain colors have been combined and should criticize the general scheme.

IV. Underline the word in each of the following exercises which you think gives the correct answer:

1. What quality of color prevents spectrum blue and orange from being harmonious? *Hue, value, intensity.*

2. What is wrong with a sand-colored wall-paper having a very smooth surface? *Hue, value, texture, coolness.*

3. What is wrong in the arrangement of colors in a room where the walls are paneled in brown oak, the ceiling is cream color, and the floor is sand color? *Hue, value, intensity, warmth, coolness.*

4. What is wrong in a room where the furniture is red mahogany, the rugs are dark blue, and the walls are bright yellow? *Hue, value, intensity, advancing color, texture.*

5. What is wrong in a room where the walls and ceiling are white with heavy dark-brown beams across the ceiling? *Hue, value, intensity, coolness.*

6. What color name would you use for a color that can be described as red in hue, dark in value-and about one-half strength in intensity? *Pink, maroon, scarlet, crimson, rose.*

7. What color name would you use for a color that can be described as orange in hue, light in value, and about one-fourth color strength or intensity? *Brown, flame, sand, gold, mustard, coral.*

8. What type of color harmony is produced when tones of lavender, jade, peach, orchid, tan, gray, and white are blended together? *Mono-chromatic, complementary, self-tone, analogous, triad.*

9. If you wished to make a small room appear larger what color would you paint the walls? *Green, tan, pink, yellow, buff.*

10. What makes rough plaster walls generally produce a more pleasing effect than smooth plaster walls when painted the same color? *Hue, value, intensity, texture.*

V. Some questions to answer:

1. Why are there many more color names than appear on the color circle?

2. If blue and orange make a complementary combination, how does it happen that blue and brown are also complementary?

3. Since red and green are complementary colors, will all combinations of red and green produce a *harmonious* result? Why?

4. List the things that you have learned in this unit of work that would help you in planning the color scheme for a room.

5. What have you learned about color that will help you to match colors more accurately?

6. Can you detect differences in shades of color when you are trying to match them? What causes the differences? Give an illustration.

7. Describe several colors in the classroom in terms of hue, value, and intensity.

8. Do you know how to mix colors so as to produce the effect you desire? What will you mix with neutral gray in order to make a warm gray?

9. What is meant by a complementary color harmony?

10. Describe an adjacent harmony as used in a room, dress, or elsewhere.

11. Give an example of proper use of warm colors, of cool colors.

12. What is the correct distribution of color values in a room? In a costume?

13. How does texture contribute to fine color quality?

14. What are monochromatic and triad harmonies?

15. Of what value is it to know which colors are advancing and which are receding? Give an illustration.

UNIT TWO

HOW DO WE USE THE PRINCIPLES OF DESIGN?

Preliminary Questions.—Write answers to the following questions before studying the unit. Save your papers until you have completed the unit.

1. Do you think it looks better to plan a dress so that the skirt and waist are equal in length or different? Why?
2. Suppose that you are trying to decide between two striped neckties, one with evenly spaced stripes, and the other with varied widths in the stripes. Both neckties have the same colors. Which would you select and why?
3. What are good rules to follow in mounting snapshots in a kodak book?
4. When you are selecting Christmas cards, how do you decide which ones are good in design?
5. What is the correct way to arrange things on the top of a dresser? Give reasons.
6. If you have one large picture and one tall candlestick to place on the top of a bookcase, how will you place them to get the best effect?
7. What rules for margins should be followed in writing a letter?
8. Why is the Russian wolfhound generally considered more graceful and beautiful than the bulldog?
9. Why do you notice some advertisements and fail to notice others?
10. Does a well-designed door have all the panels equal in size? Why or why not?
11. What is wrong when a very large lamp-shade is used on a very slender lamp-base?
12. Which is the better shape for a picture, three feet by five, or one foot by three feet? Why?

MANY USES FOR THE PRINCIPLES OF ART

To many people art is a vague, intangible thing which they have little hope of understanding. They believe that unless one is born with talent it is useless to waste time study-

ing art. This would be true if we expected everyone who studies art to become a great artist and to produce masterpieces of painting and sculpture, but it is an old-fashioned idea that the study of art is only for the talented people who expect to become professional artists. We study English literature and learn how to read, write, and spell, not because we expect to become great authors, but because we expect to make use of what we learn in our every-day lives. In just the same way we study art, not to become great artists, but to learn its uses in daily living. We need not possess talent to develop an understanding and appreciation of art. Our study need not require us to paint pictures or carve statues; indeed, we might spend a lifetime studying art without painting a single picture or carving a single statue.

Few of us realize in how many ways art plays a part in our daily lives. Let us follow a high-school boy from the time he gets up in the morning until he goes to bed at night and see how art is a factor in his daily experiences. He encounters his first art problem while dressing; he must pick a tie and shirt that look well together. This will require some knowledge of color harmony. On his way to school he watches the passing automobiles and chooses the best looking. If he understands art principles, he will know how to select one which is well designed. At school he writes a theme and mounts some pictures for his science note-book. If he knows how to plan a written page and how to mount pictures effectively, he does much better work; this, too, is an art problem. He is asked to make a sign advertising an athletic event. To know how to make effective advertisements also requires a knowledge of the principles of art. After school he buys a new cap and a pair of socks. Knowledge of art will help him select a becoming cap and socks which harmonize with his shoes and suit. At home in the evening

he spends some time making a radio cabinet. If he understands art principles it will be better looking. Or he rearranges his room to suit his particular fancy, and here again the result will be more satisfactory if he makes use of the principles of art. It is easy to see that there are many ways in which art plays a part in our daily lives.

These art problems are but a few of those which occur in our lives. If we were to list all which might occur in one person's lifetime, it would seem a hopeless task to learn enough about art to solve each problem. If there were as many principles of art to be learned as there are problems to be solved, it would, indeed, be a hopeless task, but fortunately there are only a few fundamental principles, and these can be applied to the many different situations. It makes no difference whether we are painting a picture, selecting a new rug, designing a new dress, or buying a house; we make use of the same fundamental art principles. It is the purpose of this unit to explain these principles of art and to show how they can be used.

PROBLEM 1. WHAT DO WE MEAN BY HARMONY IN ART?

Let us test ourselves for our ability to select good design in some of the simple things with which we have frequent contact. Fig. 7 shows two pages from a kodak book on which the pictures have been mounted in two different ways. Which arrangement would you choose for your own book? Fig. 8 shows two Christmas cards, one good and one poor in design. If you were choosing a card to send to a friend which one would you select? Fig. 9 shows two ways of arranging articles on the top of a dresser. In which is the effect more pleasing? Fig. 10 shows two similarly shaped teacups with different handles. Which would you prefer if you were mak-

ing a purchase? If you compare your selections with those of other members of the class, you will probably find that there is some difference of opinion. You may find that your own choice has been right in some instances and wrong in others.

FIG. 7



Let us try to find some basic point that will always help us to make the right choice. In each of the four pictures which we have examined, the first is poor in design. The same mistake has been made in the design of the teacup,

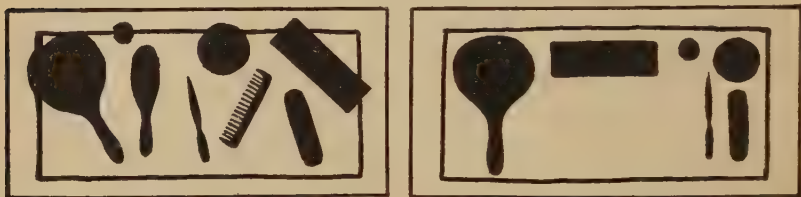
FIG. 8



the Christmas card, the mounting of the kodak pictures and the arrangement of articles on the dresser. Before you read the following explanation try to discover for yourself this mistake.

It will help us to understand what is wrong in each case if we compare the right and wrong designs. In the case of the kodak pictures the first arrangement is poor because the lines and angles formed by the pictures are all askew and not in conformity with the shape of the page. Sometimes it is

FIG. 9



because of the effort to do something “odd” or “artistic” that pictures are mounted this way. In the second arrangement we feel that order has been brought out of chaos because the rectangular-shaped pictures are made to conform with the page. As you compare the two Christmas cards, do you

FIG. 10



not feel that in the first card the picture, the bluebird, the bow-knot, and the lettering happened accidentally to be placed on the same card? Does it not seem that the lettering is about to slip off the corner and that the bluebird barely managed to get itself upon the card? The round shape of the

picture, the rectangular line of lettering and the odd shape of the bluebird are not in harmony and do not fit the shape of the card. In the other card, the picture and the lettering appear to belong together—to be planned to fit the rectangular shape of the card. In comparing the two arrangements of articles on the top of a dresser, we feel that things are “at sixes and sevens” in the first arrangement. In the second the arrangement of articles gives an impression of orderliness. The lines of each article are in harmony with the line formed by the top of the dresser. You will also note that the brush and comb have been removed. They are better kept in a drawer. The two teacups are of the same shape, but the handle on the first cup has awkward lines which differ too greatly from the lines of the cup itself. They give the handle the appearance of being stuck on. In the second cup the lines of the handle repeat the curve of the cup, making the handle an integral part of the whole design.

By means of the comparisons given above we can see that it is necessary to have a harmony of lines and shapes in order to produce the most pleasing effect. When lines and shapes are at too great variance the effect is not unified. This should help us to understand what is meant by *harmony* or *unity* in art. It makes no difference whether we are dealing with tops of dressers, teacups, dresses, hats, houses, or the setting of a dining-room table; we need harmony to produce a beautiful effect. When harmony is used as an art term it has the same meaning as when used in other connections. When the tones in a musical selection are put together harmoniously, the result is pleasing to the ear. When a group of friends live together without quarrels and with pleasant relationship, we again find harmony. Harmony is a term which implies a pleasant relationship among the different elements which are put together to make a whole. We have

seen how harmony is produced by the right relationship of lines, shapes, and colors. There are, of course, other elements which are necessary to produce harmony, for example, a pleasant relationship of proportions, textures, and ideas. These will be discussed in later portions of the book.

To form standards by which we can judge the art quality of the many things which we use, we must have a clear understanding of the meaning and importance of harmony. It is one criterion by which we can judge anything in which art is a factor. The simple design for a towel, the furnishings and arrangement of a whole house, the design of a dress, or the composition of a picture should express harmony. The first question we should ask is: Are the parts of the design and the colors well related so as to produce a unified and harmonious effect?

A Criticism of Christmas Cards and Book-Covers.—1. Bring old Christmas cards and have a class criticism of them. How well is unity and harmony expressed in each?

2. Criticize the covers on your text-books for harmony and unity.
3. Bring magazine covers and criticize them for harmony and unity.

A Plan for a Note-Book or Portfolio.—You may decide to keep a note-book or portfolio which will contain illustrations of the principles of art. You can find these in magazines and advertising literature. Your aim should be *quality rather than quantity*. It is better to have ten pages of really good illustrations than to have one hundred mediocre pages. It requires no particular intelligence to find *many* things to put in a note-book but it requires real ability to make one or two selections which are exactly right.

Each page should be thought of as a design and well planned according to the principles of design. For example, we have already learned how harmony is secured through the correct use of line, shape, and color. The pages in our note-books should express this quality. Instead of mounting pictures and writing paragraphs in a careless, haphazard fashion, arrange each page so that the pictures and writing will make one unified whole.

Select for the first page for your portfolio or note-book a picture or design which expresses harmony. Make your selection and show it to the

class before putting it into your note-book. If your teacher and class do not approve, you must select another illustration. You should take great pains in making your selection because it is by this process of selection that you will increase your appreciation of what is artistic.

A Report.—Through your study of harmony you should have acquired a standard by which to judge art quality in selection and arrangement of the things which we use in our every-day life. Be prepared to report how you have used this standard. Perhaps you will have rearranged the top of your dresser or made a purchase in which this standard helped you.

PROBLEM 2. WHAT IS BALANCE AND HOW IS IT USED?

Formal Balance or Symmetry.—The word balance is familiar to all of us. It implies an equal distribution of weights on either side of a central point and suggests a feeling

FIG. 11



of rest and stability. In Fig. 11 the three boys are placed on the see-saw so that perfect balance is secured but in Fig. 12 the big boy has moved to the right-hand end of the see-saw, causing that end to drop. The balance has been destroyed and the boy at the other end is in a decidedly unstable position. We may enjoy such a situation in a spirit of fun, but there is an instinctive feeling within us that makes us generally prefer to maintain a balanced position. This physical feeling carries itself over into the arrangement of the things

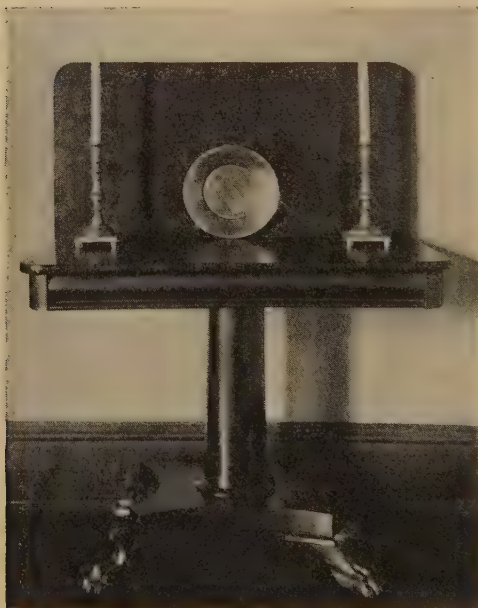
FIG. 12



which we find about us. We use a principle in art based on this feeling, and we call it the principle of balance.

The arrangement of articles on the table in Fig. 13 corresponds to the picture in Fig. 11. If the plate were moved

FIG. 13



over behind the candlestick at the right we would have the same effect as in Fig. 12, and we would have the same feeling that things are unbalanced, that there is too much weight at the right. The type of balance in which there are equal weights at equal distances from the center is what we call *formal or bisymmetric*. A term often used in referring to formal balance is *symmetry*.

Another illustration of formal balance is found in Fig. 30. The two sides of the suit are exactly alike. To remove one

pocket or to move the plaits to one side would obviously destroy the balance. Since the human body is formally balanced, most of our clothing is naturally planned according to a formally balanced arrangement.

Formal arrangement is often used in store displays and window arrangements; Fig. 14 is an example from a Japanese

FIG. 14



Courtesy of Kensington Mfg. Co.

art store. You will see that it is not necessary to use the same objects on either side of the center. If they are approximately the same size and have equal attracting power, symmetry is attained.

The old masters in painting commonly made use of formally balanced arrangements in their pictures. Fra Angelico's "Madonna and Angels," shown in Fig. 15, is an example of formal arrangement in a painting. The Madonna is placed in the center with the angels grouped on either side.

FIG. 15



Courtesy Art Extension Society, New York, N. Y., and Westport, Conn.

This type of balanced arrangement can be used in any kind of art production, a picture, a piece of sculpture, a dress design, or the arrangement of a room.

Informal or Occult Balance.—In contrast to the formal type of balance we have the type of arrangement called informal or occult balance. We can easily understand infor-

FIG. 16



mal balance if we return to our illustration of the boys on the see-saw. What must the two boys do when they are ready to let the other boy down again? Of course they can step off and let the boy come down with a crash; but if they wish to continue playing by balancing the see-saw, they can move in toward the center, as in Fig. 16. The heavier they are, the closer to the center they must move.

FIG. 17



Let us suppose that we are planning a dress which has a drape at one side. Unless we think it out carefully the dress may give a decidedly unbalanced effect to the figure. This is graphically shown in the first costume in Fig. 17, where the huge drape and the flower on the shoulder seem to pull the figure over

to one side. In the second costume better balance has been secured by moving the flower to the other shoulder and by making the drape smaller and moving it toward the center.

Artists frequently make use of informal balance in planning their pictures. The landscape in Fig. 18, painted by Corot, is a nice example of informal balance. Lay your pencil across the picture so as to divide it into halves. The weight on

FIG. 18



the right-hand side consists of the large tree trunk, branches, and foliage. This is balanced on the left by the foliage of the large tree, which extends beyond the center, the small tree, figures, and clump of foliage. The artist found it necessary to place the large mass so that part of it crossed the center, giving weight to the opposite side. Imagine the effect if the large tree were moved so far to the right that none of its branches crossed the center. When a very large object is to be balanced by one or two small objects, it is often necessary

to place the large object so that part of its weight is added to the other side.

Problems in Informal Balance.—1. It is just as possible to secure perfect balance with an informal or occult arrangement as with a formal arrangement, but more difficult. Formal balance is easy because mistakes are always obvious. Informal balance is more subtle and it is not so easy to see our mistakes. We often get effects that are nearly right, as in the case of Fig. 19. How would you move the articles on the table so as to produce a more perfect balance?

FIG. 19

2. Make a sketch of a mantelpiece showing a large picture, a candlestick, and small bowl arranged to correspond to the arrangement in the Corot landscape.

3. Trace the Corot landscape and slip your paper so as to move the small tree much nearer the center. Color the dark parts black. What effect did the change in the position of the tree have upon the balance? Trace again and try other changes.

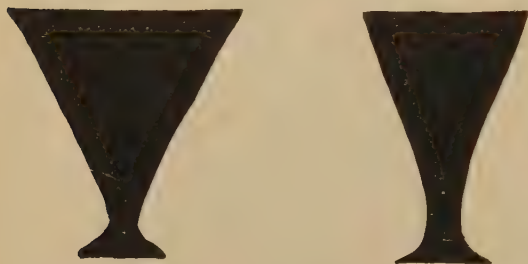


Balance Above and Below the Center.—If we are to develop a good sense of balance we must include a study of balance from top to bottom as well as a balance from side to side. Sometimes we see things which we instinctively feel are top heavy. It is always unpleasant to see a large mass supported by a small one that seems insufficient to bear the weight. Fig. 20 shows two vases. We feel that the top and base of one are well balanced, but that the other is about to

topple over. This feeling is unrestful. Things should look "stable," that is, as if they might safely be depended on to stay right side up.

Our feeling that the base must be large enough to support the top has caused us to establish a rule for page margins.

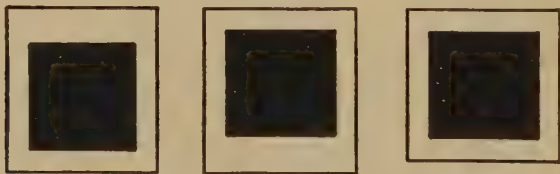
FIG. 20



The bottom margin should always be wider than the other margins. Compare the three different ways in which the margins are arranged in Fig.

21. Do you not feel that the first arrangement is upside down and that the third arrangement looks cut off? The wider margin at the bottom in the second arrangement gives the most satisfactory effect. A wider margin should be left at the bottom in mounting pictures, writing a letter, arrang-

FIG. 21



ing a page in a note-book, or wherever margins are required. The wider margin at the bottom gives the proper feeling of support. However, the margin may be too wide, in which case the effect is not well balanced because the base is out of proportion to the thing which it supports. This mistake is often seen in statues where the pedestal is too large for the statue above it. In any art production—vase, statue, picture,

or costume—good balance from top to bottom requires a base which is neither too small for adequate support nor too large to be harmonious with the top.

Balanced Arrangements of Color.—We cannot have truly balanced arrangements unless we take color into consideration. Color can change the apparent weight and size of an object. This implies that in a formally balanced arrangement the colors on either side of the central point will be alike in hue, value, and intensity. But in the informally balanced arrangements we must take into account the weight and attracting power of colors.

An Experiment in Balancing Colors.—Let us experiment with intense and neutralized colors in making informally balanced arrangements. Choose an intense orange-colored paper and a dull, well neutralized orange, or what we generally call tan. Cut three squares from each paper; a half-inch square, an inch square, and a two inch square. Make a diagram representing such a see-saw as that in Fig. 16, with a board about eight inches long. Experiment with the different sized squares of intense orange and neutralized orange (tan or brown), placing them on opposite sides of the center until you find a balanced arrangement. Can you use the same size squares of bright orange and tan at equal distances from the center and secure a balanced feeling? Does the intense color or the neutralized color seem to be heavier and have more attracting power? You should be able to find at least three different balanced arrangements.

In performing this experiment we will discover that intensity of color must be taken into account when making balanced arrangements. In the experiment above we used two different intensities of the same color but the problem is the same in using different colors, for example, an intense orange and a dull blue can be balanced against each other. Do you always find that a small amount of intense color will balance a large area of neutralized color?

If the articles on the table in Fig. 19 are interpreted in terms of color, we can see how this principle of balance is applied. The brass candlestick and copper plate were dull

and unpolished, the bowl and flowers were an intense blue, making it necessary to move the bowl nearer center. As we look at the picture in grays, blacks, and whites it seems as though the bowl should be moved a little to the right; but if we were to see it in the natural color it would seem well balanced.

In concluding our study of balance as an art principle, let us emphasize its importance as a means of securing a feeling of rest and repose. Any picture or design, no matter how simple or how complicated, must satisfy this requirement in order to be truly artistic. Shapes, lines, and colors must be arranged on either side of a central point so as to produce a feeling of stability and balance. When formal balance is used, shapes of equal size and weight are placed on either side, equally distant from the center. When informal balance is used, the larger shapes are placed near the center and the smaller ones farther away. The feeling of stability and repose which we secure through balance and arrangement also depends on balance above and below a central point.

A Suggestion for Your Note-Book.—Add the following illustrations to your note-book: 1. Formal balance, 2. Informal balance, 3. Balance from top to bottom.

Write a short explanation under each illustration telling what kind of balance it is and why. Remember to follow the rule about margins when you are arranging these pages in your note-book.

Other Problems in the Balance of Color.—1. Experiment in balancing warm and cool colors either side of a central point. Any combination of complementary colors furnishes a contrast of warm and cool colors. Does it require a larger or smaller amount of warm color to balance a cool one?

2. Experiment in balancing values. Cut some squares of black and of middle gray and try balancing them on a white background. Is the black or the gray heavier? Try the same experiment with a light value blue and very dark blue. If you were arranging two pieces of furniture against a cream-colored wall, one of dark color and the other of light color, which would you place near the center?

Balance of Color Above and Below the Center.—Color plays an important part in creating a balanced effect between the top and bottom in any artistic production. We have already noted that floors should be darkest in value, walls lighter, and the ceiling lighter still. The necessity for this arrangement is explained by the principle of balance. Dark values seem to be heavier than light, and in order to produce a balanced, stable effect it is necessary to use them near the bottom. A violation of the correct arrangement of values is often seen in costumes where a dark blouse is worn with a light skirt; the wearer looks top-heavy.

We have also found that a small amount of intense color will balance a large amount of neutralized color. This must be taken into consideration when balancing from top to bottom. A small spot of bright color in the upper part of a design can be balanced by a larger amount of the same color neutralized in the lower part. The reverse is also true. Can you see how this may be expressed in the design of a costume?

Suggestions for Further Study.—1. Discuss the dresses and suits worn by the members of the class. Do any of them express informal balance?

2. Study advertisements and try to find good and poor balanced arrangements.

3. Bring to school pictures and pieces of pottery. If there is no book-case or piano in the room, use the teacher's desk and practice making formal and informal arrangements.

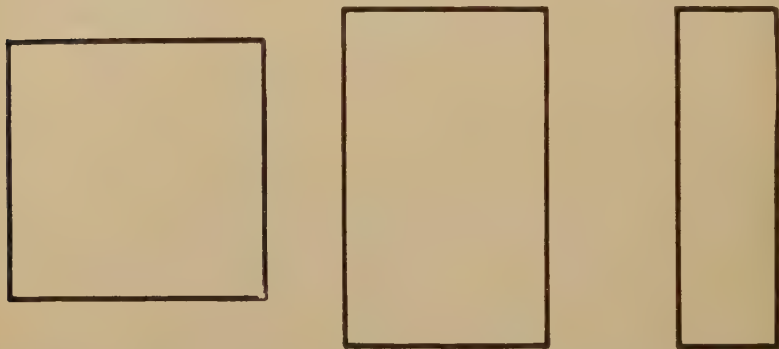
4. Trace a costume and so color it as to produce a balanced arrangement. Remember this must include a balance of hue, value, and intensity.

PROBLEM 3. HOW DO WE USE THE PRINCIPLE OF PROPORTION?

What Are Pleasing Proportions.—In Fig. 22 there are three rectangles which vary in their proportions. When asked to choose which one they like best, most people choose

No. 2. They feel that the proportion of the width to the length is most pleasing. Rectangle 1 is perfectly square and is less interesting than one of varied proportions. In No. 3 the length is too great in relation to the width and the rectangle is inharmonious in proportion. The difference between width and length is so great that they have nothing in common and, therefore, the effect is inharmonious. In the second rectangle the width is two-thirds the length; or, as we say, the proportions are two to three. These were the pro-

FIG. 22



portions used by the Greeks in many of their beautiful buildings. You can see them in the Athenian Parthenon, Fig. 23, considered by many the most beautiful of buildings. The Greeks developed a fine sense of proportion, and we use Greek proportions in many of our art productions because we feel there are no other divisions of space equally beautiful. The law of Greek proportions is expressed in the ratios of three to five, four to seven, and five to eight.

The difference between interesting and uninteresting proportion is also illustrated in Fig. 24, where division of space in the same shaped rectangle has been made in three different ways. The proportions in the second seem most interesting

and satisfactory. In the first rectangle the spacing is uninteresting because it has been divided exactly into thirds and the result is monotonous. In the third rectangle the tiny

FIG. 23



Courtesy The Crowell Publishing Company

spaces at the sides are too small to combine well with the large space in the center, and consequently there is a lack of harmony. A most interesting illustration of fine spacing is expressed in the normal human body. The waist line which

FIG. 24



divides the body horizontally is not half way from the top of the head to the floor, but well above the center. The arm and hand are not divided exactly into thirds; it is longest from shoulder to elbow, the forearm is about three-fourths

as long as the upper arm, and the hand from wrist to fingertips is about three-fourths the length of the lower arm. Would it not seem strange to see an arm and hand divided into three equal parts? Interesting proportions are found in other parts of the body. The length from knee to ankle is about three-fourths of the length from hip to knee. Bend your fingers and see if you cannot find the same relative proportions expressed in the length of the finger bones.

FIG. 25



How is this principle of proportion used to give us variety and beauty in our designs? Every article designed and every picture painted must be good in proportion to have true beauty. A simple problem of proportion is expressed in the paneling of a door. Compare the two doors shown in Fig. 25. It needs but a glance to make us feel that the first is far more attractive. The area of the second door has been divided into approximately equal parts. This is monotonous and in violation of the rule which we have just learned. In the first door, variety is obtained by the unequal division of space in

the panels. Further interest and variety are obtained by the moldings around each panel. Observe that the panels are set close enough together so that the effect is unified. In the second picture quite the reverse is true. This latter arrangement gives the feeling that the four panels are pulling apart; the whole design lacks unity.

Proportion in Margins.—Do you know when margins are correctly spaced? When we see in how many different ways

FIG. 26

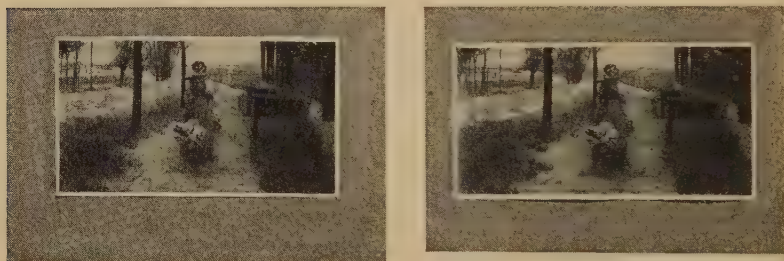


Courtesy of The Art Studio of Chicago

margins are used, we realize the importance of knowing how to plan good margins. We leave margins when we write a letter, when we write a page for a note-book, when we mount pictures; we see them on the printed page, book-covers, and greeting cards. In making margins there are definite rules to follow that are based on our feeling for good proportions. We have already learned that the bottom margin should *always* be widest, to assure the proper feeling of balance.

There are just as definite rules to guide us with regard to the width of the top and side margins. In mounting a square picture, Fig. 21, we leave top and side margins the same width. But if the picture is a vertical oblong like that in Fig. 26 we find a different problem. Since the vertical oblong has an up and down movement it is essential that the margins should repeat this feeling. This effect is produced in the first picture of Fig. 26 by making the top margin wider than the side margins. When the top margin is narrower than the side margins, second picture, Fig. 26, we feel at once that the proportions of the margins are not properly related to the picture.

FIG. 27



With the horizontal-shaped picture, we meet exactly the opposite situation. In this case the movement of the eye is naturally from side to side and the side margins must be wider than the top in order to produce a harmonious feeling. Picture 1 in Fig. 27 illustrates this effect. Picture 2 shows how disturbing it is when the widths of the margins are reversed.

Experiments with Margins.—1. Select a picture which you wish to mount and experiment until you have found the margins that are most satisfactory. Lay the picture on a large piece of mounting paper and use rulers or strips of paper to block off the edges of the mount. Experiment by moving these strips near to and farther away from the picture. Watch the effects as the proportions of the margins change and decide which is best suited to the picture. Do not be satisfied until you are sure the

margins are the best you can possibly make. It is this sort of experimentation that helps us to develop a feeling for fine proportions.

Spacing Which Produces a Unified Effect.—We often wish to group several objects to produce a single unified effect, as in the case of mounting several pictures on one page. To this end, the space between the pictures must be less than the margin around the outside and less than the width of the pictures. Otherwise the effect is scattered. Another example of this type is found in the two printed pages of the open book. The two pages are to be thought of as a unit—a horizontal panel. Consequently the space between the printed areas should be less than the margins. Since the pages make a horizontal panel, should the top or side margins be narrower?

Problems in Grouping to Secure Unity.—1. Arrange on a page two or more pictures or some pictures and paragraphs of written material. Remember that the page is to have a unified and not a scattered effect.

2. Arrange three or four small pictures on a wall so as to produce a unified group.

3. Find pictures of costumes showing bands of trimming or rows of buttons which make a unified effect.

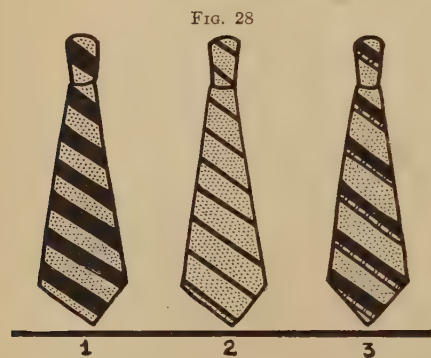
Other Uses for the Principle of Proportion.—This relationship of spaces which we call proportion is by no means confined to margins, rectangles, and doors. Our dresses, hats, houses, and all the other familiar objects of our environment express space relationship. Whether these things are ordinary and commonplace or attractive and interesting depends to a large extent upon their proportions. Let us see how this principle can be applied to a simple article of dress such as a boy's tie. Which of the three ties in Fig. 28 seems most interesting in pattern? The pattern in No. 1 is uninteresting because all the stripes are exactly the same width. In No. 2 interest has been added by making the black stripes narrower than the gray stripes, and in No. 3 more variety has been

obtained by using black stripes of two widths. Stripes of the same width are always monotonous and fail to hold the interest. A pleasing variety in width at once catches our

attention and continues to hold it.

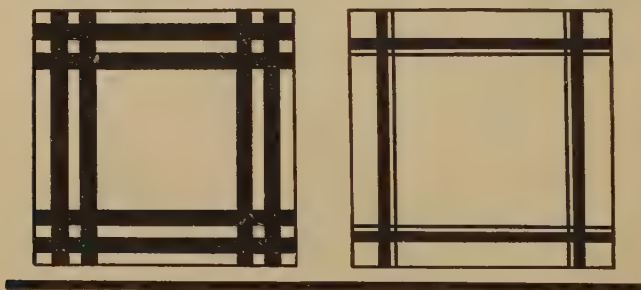
The designs shown in Fig. 29 might be used for handkerchiefs with colored borders, for luncheon cloths, napkins, or rugs. Which of these would you choose because of its more interesting spacing?

You have learned enough



about the principle of proportion so that you are able to make the right choice without hesitation. Have you ever had the experience of not being able to decide between two articles because you had no particular reason for liking one

FIG. 29



better than the other? Can you see how your understanding of the principle of proportion may help you to make a right choice in the future?

Perhaps you will find that what you have learned about proportion will help you to make the right selection when you

are choosing a design for a dress. One of the important problems in proportion in dress design is the relation of the skirt to the waist. We have already learned that when two spaces are exactly equal the result is uninteresting. This holds true in the division of space between the upper and lower portions of a dress. As you study the two sport suits in Fig.

FIG. 30



30, you will observe that the bottom of the coat divides the two figures differently. Measure and compare the lengths of the coats in the two figures. In the first figure the space divisions are exactly equal, but in the second figure the space has been divided according to the Greek rule for proportions, 3 to 5.

Can You See Interesting Space Division in Pictures?—
Why are the divisions of space in the landscape by Corot

and in the "Madonna and Angels" by Fra Angelico interesting? Can you see any space divisions that compare with the second diagram in Fig. 24?

Good Proportion in Color.—The principle of proportion which we have just studied also helps us to combine colors successfully. We found that two or more areas of just the same dimensions are uninteresting, and this gives us a hint as to how we can combine colors successfully. Compare the two surface patterns in Fig. 31. In the first there is an equal division of light and dark, in the second the dark predominates and the effect is much more interesting. Can you think

FIG. 31



of a way to work out a surface pattern so that the light predominates instead of the dark? This will also give an interesting effect. One thing to remember then in combining colors is that there should not be equal amounts of light and dark.

Imagine Fig. 31 painted in squares of dark blue and orange instead of black and white. This will give a contrast of hue as well as of value, and again we find the second is more interesting. We can add to our rules for good proportions in color and say that hues should not be combined in equal amounts. If we have blue and orange (orange includes brown and tan) as the basis of the color scheme in a costume, we must decide which color is to predominate.

Another problem in proportion is the relation of warm to cool color. One must decide whether the predominating

effect is to be warm or cool. Even though we wish to give a room an effect of warmth, we need small areas of cool color for pleasing contrast. If the warm and cool colors are equally divided we do not have an interesting effect. In using colors we should remember that there should be pleasing proportions between warm and cool.

Still another problem in the proportion of color is the relation of intense to neutralized color. We found in our study of intensity that the more intense the color, the smaller the amount that could be successfully used. In a brilliant spectrum orange dress with a tan tie the proportion of the intense color is too great for the neutral color. A more pleasing arrangement of colors is the tan dress with the bright orange tie. A fourth rule to remember in using color is that intense color should be used in small areas and neutralized color in the large areas.

What Uses Can You Find for the Principle of Proportion?—1. Add a page to your note-book or portfolio which will illustrate the principle of good proportion. Find a picture of a dress, house, or other object which you wish to use. It should be the best example of good space division which you can find. Write a short paragraph explaining why the space divisions are good. Remember that margins are a problem in proportion and must be considered in planning the page. It is better to have one page that is perfect than to have three pages which are mediocre.

2. Make a list of twenty things in which proportion is a factor in securing beauty.

3. Report to the class any instance of where you have been able to make use of your knowledge of proportion at home or elsewhere.

4. Make some sketches showing good proportion in striped borders for the ends of scarfs, table runners, or towels. Use charcoal, black crayon, brush and ink, or broad lettering pens, so that you can make the stripes easily.

5. Find illustrations of good proportions in color. These may be costumes, advertisements, or pictures of room interiors.

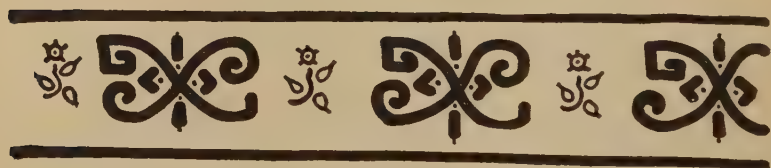
PROBLEM 4. HOW DOES THE PRINCIPLE OF RHYTHM CONTRIBUTE TO THE BEAUTY OF DESIGN?

It will help us to appreciate good design if we learn to see significant lines and learn to understand how they are used to produce beauty. Examine the three borders in Fig. 32 and

FIG. 32



1



2



3

let your eye move across each border from left to right. In which ones do you feel a smooth, easy, related movement as your eye passes along the border? In which one is the flow of movement interrupted by unlike and unrelated shapes and lines? We say that the first has rhythmic movement, because the lines are so related that the eye travels easily from one end to the other. In the second border the inharmonious

shapes cause the eye to stop and to make irregular movements back and forth, interfering with easy movement. In the third border a rhythmic movement is secured by a repetition of the same unit and the eye moves along easily from spot to spot. The rhythmic feeling is increased by the repetition of square corners and straight lines used throughout the whole design. Do you think a rhythmic feeling would have been produced if the units had been spaced far apart? For example, two inches apart? The easy rhythmic movement in the first border helps to produce harmony and beauty.

The border is probably the most obvious example of rhythmic movement, but when we once begin to understand what is meant by rhythm we find it used in many places; nature, pictures, sculpture, dresses, and house furnishings.

The chair in Fig. 33 is a beautiful example of the rhythmic flow of line. Beginning at the top of the chair back, trace with your eye the line down over the arm, around the seat and down the legs. Notice the pleasant transition from straight to curved lines which helps to produce the feeling of harmony. The repetition of straight lines and square corners in back and legs also helps to produce the unified whole.

Instances of rhythmic line are found in many animals. The wolfhound, Fig. 34, is a marked example of beautiful, rhythmic curves. The same long slender curves are repeated

FIG. 33



Courtesy Metropolitan Museum

in legs, back, flanks, and head. Imagine what would happen to the rhythm of line if the head of a bulldog were placed on this animal!

FIG. 34



Radiation.—Both in nature and in art there is an orderly arrangement of lines called radiation, in which lines radiate from a central point. In Fig. 35 there are three types of radiation; in the first and third, lines radiate from a central point and in the second from a central axis. It will be a

FIG. 35



simple problem for you to discover which of these arrangements of lines is used in the decoration of the old Gothic chest shown in Fig. 36. It will be easy for you to find many types of radiation, such as the veins in leaves, snowflakes, rose windows in cathedrals, and rosettes. In historic design this arrangement has been widely used with pleasing effect.

Rhythm in Color.—Spots of color can carry the eye across a mantelpiece or around a room as well as black and white spots or lines. To accomplish this, there must be a repetition, or echoing, of the color on each side of the mantelpiece and in the different parts of the room. This is particularly evident when bright colors are used because the eye is so easily attracted to them. In a room where vivid yellows are used for the small areas, care should be taken to repeat the yellow color notes in different parts of the room. If a yellow bowl

FIG. 36



Courtesy of The Art Institute of Chicago

is used on the mantelpiece, its color should be repeated in other parts of the room, perhaps through yellow accents in figured curtain materials or yellow objects placed on tables or tops of bookcases. Then the eye is drawn naturally about the room from one yellow spot to another. Repetition or rhythmic repeat of the neutralized colors is also important, because they, too, help the eye to travel about the room in a restful manner. Sometimes the color for a curtain or table-cover is best decided by thinking out what color should be repeated. Care must be taken in repeating the colors not to make equal areas. This would violate the principle of good proportion. One helpful way to think is in terms of small

repeats or echoes. Each large mass of color should be echoed by smaller masses of the same color in other parts of the room.

Summary.—We can first of all define the art principle of rhythm as related movement. When lines, shapes, and colors help the eye to travel easily through the different parts of a design, we call it rhythmic movement. It is essential that rhythm be used in any object or arrangement where we expect to have art quality.

Exercises in the Study of Rhythm.—1. Add a page to your note-book that will illustrate the principle of rhythm. You may find a picture of a piece of sculpture, a painting, a specimen from nature, or a design. Whatever you select should also express harmony and proportion. Write a brief paragraph telling how these principles are used in your illustration.

2. Study the Corot landscape (Fig. 18) and draw a few lines which you think express the rhythmic movement in the composition.

3. Find a design for a dress which you think expresses a good rhythmic flow of line.

4. Trace a costume from a fashion magazine and color it so as to show rhythmic repeat of colors.

5. Collect samples of lace and embroidery showing good rhythmic line. Mount these and exhibit them on the bulletin-board. Have a class discussion to decide which are good.

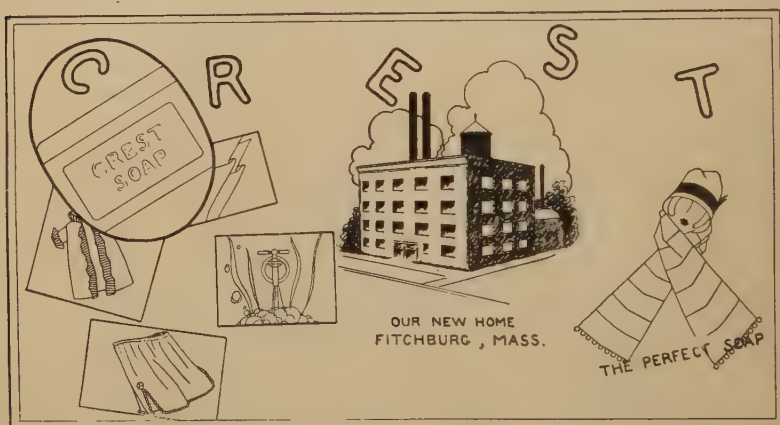
6. The following experiment is one that you will enjoy because it will give you experience with delightful rhythmic line arrangements. Use a small plate or shallow pan and cover the bottom with about one-quarter inch of water. Then drop two or three drops of black India ink on the surface of the water. Some of the ink will float on the surface. Blow gently on the surface of the water and swirls of ink will form. Then lay a piece of paper on the surface of the water, leave it a few seconds and remove. You will find that the swirls of ink have printed on the paper, making a delightful pattern. You will find effects which remind you of the grain in wood, clouds of smoke, and other things.

PROBLEM 5. WHAT IS MEANT BY EMPHASIS AND HOW IS IT USED IN DESIGN?

Why is it that of the countless things around us we fail to notice some and our attention is positively seized by others? Why is it that when we turn through the pages of a magazine we stop to read some advertisements and skip others? When you spend a short time in an unfamiliar room, why do you remember one or two things in the room and fail to remember others? It may be because we are more interested in certain things than in others, but more likely because our attention is attracted in spite of our particular interests. As you observe street-car or bill-board advertisements you may especially notice an advertisement for soap even when you are not interested in buying soap. If we analyze the reason for this, we shall find that the soap display attracted our attention because of its color or arrangement. Compare the two advertisements in Figs. 37 and 38. In which do you feel that one thing is strongly emphasized and in which one do you feel confusion, with no one thing standing out clearly? The two Christmas cards shown in Fig. 8 differ in the same way that the two advertisements differ. In the first our attention is divided about equally among the picture, the bird, the lettering, and the bow of ribbon; but in the second our attention is at once attracted to the decorative landscape and secondly to the lettering. In both the advertisement and the Christmas card which attracted our attention, one thing was made to stand out clearly. We call this the *center of interest*. This type of arrangement is made according to the principle which is called *emphasis*. Other names for it are dominance or subordination. By whatever names we may call this principle, the meaning remains the same: one part of the design is made dominant and the other parts are subordinated to it.

Since it is important in design to use emphasis, we must learn by what means it can be secured. As we analyze the advertisement, we find that emphasis was secured largely through the size of the picture in contrast to the smaller area occupied by the lettering. In arranging a room, we can often make a center of interest around a cabinet, bookcase, fireplace, or window with a good view. Placing or grouping objects is another means of securing a center of interest. In

FIG. 37



the first Christmas card the spots are so scattered as to divide the interest but in the second case they are grouped so as to create a center of interest. In Fig. 54 both size and grouping help to make the sideboard and the picture above it a center of interest.

How Color Is Used to Secure Emphasis.—Another means of securing a center of interest is contrast of color. This may be a contrast of values, such as black against white, which makes a striking contrast, or a contrast of intense color against neutralized color. A bright orange tie worn on a dark blue dress always attracts attention. The same tie worn on

an orange-colored dress would not be noticed. Since intense color is bound to force our attention it behooves us to use it only in those places where we want a center of interest. If we color our walls a bright canary yellow, they cease to be a good background and attract far too much attention.

The Importance of Emphasis.—A use of emphasis helps us relieve monotony and prevent a commonplace effect. Every room should have a pleasing center of interest which

FIG. 38



attracts the eye as soon as one enters; such a center adds character to what otherwise might seem uninteresting and ordinary. The same thing is true of a costume. We often relieve the monotony of a too plain dress by one or two touches of color which act as a center of interest. But this may easily be overdone. Let us beware of the idea that a center of interest will always create beauty. A large red and green beaded medallion on the front of a black dress will undoubtedly attract our attention. We all admit it is a center of interest, but none of us thinks that it is beautiful. It is inharmonious in color and violates the principle of

rhythm because there are no other spots of red or green on the dress. It also violates the rule that spots of intense color should be kept in small areas.

What Uses Can You Find for the Principle of Emphasis?—1. Add a page to your note-book that will express the principle of emphasis. You may use a costume, a room interior, a book-cover, or an advertisement. Write an explanation telling what thing has been made the center of interest and how the emphasis was secured.

2. The two problems included in a study of emphasis are how to secure emphasis, and what to emphasize. Make a list of the things in a room which can be emphasized as a center of interest. For example, a fireplace makes a good center of interest, and the walls would make a poor center of interest and should not be included.

3. Make a list of the parts of a costume that can properly be made a center of interest.

4. The use of emphasis is essential in window display. Visit a business street. The class should first agree on what street and what portion of the street to visit so that they can compare their observations. Select two windows, one which shows good use of emphasis and one which shows confusion and lack of emphasis. It will be interesting to note how many members of the class select the same windows.

5. If you understand the principle of emphasis and its use, you should be able to pick out the centers of interest in pictures. Study the reproductions of the "Madonna and Angels" by Fra Angelico, Fig. 15, the landscape by Corot, Fig. 18, and other famous paintings of which you may have copies. Find the center of interest in each picture and tell how the artist secured this emphasis.

PRINCIPLES OF DESIGN ARE STANDARDS FOR JUDGING ART QUALITY

We should consider our present study of design as a mere beginning in developing our ability to select articles that have true art quality. All of us wish to acquire standards of good taste which will enable us to meet our art problems successfully. We wish to plan our clothing and our homes without expensive mistakes that are hard to correct. It is helpful to have in mind definite standards by which we can judge the

things we buy and the arrangements we make in our homes. To dislike a certain arrangement without being able to analyze the difficulty, as we sometimes do, shows that we need such standards. The following questions suggest standards which will prove valuable in solving our art problems. We should be as familiar with them as with the multiplication table. It is only by their constant use that we can hope to develop unerring good taste.

1. Is the whole effect unified? Are all the parts harmoniously related or is the effect scattered and disturbing?

2. Are the colors harmoniously blended together? Are they gaudy, glaring, weak, or displeasing in texture?

3. Are the parts well balanced, producing a feeling of rest and repose? Is it top-heavy, or is it too heavy on either side?

4. Are the colors well balanced in hue, value, and intensity?

5. Are the space divisions interesting in proportion? Are the proportions of color pleasing?

6. Is there a good rhythmic feeling throughout the whole design? Is the movement smooth and uninterrupted, or is it awkward and spotty?

7. Is there a center of interest, and is it pleasing?

References for Extra Reading:

"Composition." Arthur W. Dow. Doubleday, Page & Co.

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"Color in Everyday Life." Louis Weinberg. Moffatt, Yard & Co.

"Classroom Practice in Design." J. P. Haney. Doubleday, Page & Co.

"Applied Art." Pedro J. Lemos. Pacific Press.

"Essentials of Design." Charles De Garmo and Leon Loyal Winslow. Macmillan Co.

"Applied Drawing." Harold Haven Brown. Mentzer, Bush & Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Write an answer to each of the twelve preliminary questions at the beginning of this unit. Compare carefully with your preliminary answers to see how much progress you have made.

II. List five things that you have learned with regard to the principle of balance.

List three ways in which rhythm may be produced.

List three ways in which emphasis may be produced.

III. If you understand the principles of design you should be able to answer the following statements correctly. Read each statement carefully. Copy the number of the question on your paper and after it write *true* or *false*.

1. The picture of a house fits better into an oval frame than into a rectangular frame.

2. If five objects, such as a picture, a pair of candlesticks, and a pair of vases are placed on a bookcase, they must be arranged with the picture in the center and a candlestick and vase on either side, in order to produce formal balance.

3. Napkins folded into a rectangular shape look better on a square table than when folded into a triangular shape.

4. A small medallion used to decorate a book-cover should be placed exactly in the center from top to bottom.

5. Rectangular doilies look better than round doilies on a square table.

6. Several small objects grouped together may be made to balance one large object.

7. A picture in an advertisement is always a center of interest.

8. Two objects of the same size cannot be made to balance each other if they have different colors.

9. If a bright yellow bowl is used as a center of interest in a room, the same color cannot be used elsewhere in the room without destroying the center of interest.

10. There is a fine rhythmic repetition of line in the form of the panther.

11. If a very small, slender girl wears a very broad hat the principle of balance is violated.

12. The upper and lower parts of a window should be made equal in size in order to make a well-proportioned window.

FINAL TEST ON THE CONTENTS OF THIS UNIT 65

13. If equal amounts of intense and neutralized color are used on a dress it will produce formal balance.

14. The principle of proportion deals with the relationships of space.

15. If a very dark picture and another picture of the same size of about middle value are hung on the same wall, the dark picture should be hung nearer the center in order to create a feeling of rest and stability.

IV. Choose some object which you will criticize according to the standards listed on page 63. Write a brief paragraph in which you include a criticism according to each of the seven standards that are listed. You will remember, of course, that criticism includes good points as well as bad points.

V. Questions to answer:

1. Explain what is meant by unity in art.

2. What do we mean when we speak of subordination or a center of interest?

3. Give an illustration of good proportion; of poor proportion.

4. What is a balanced arrangement? Describe two ways in which balance can be secured. Give an illustration of balance in color.

5. Define rhythm when used as an art principle.

6. Give illustrations of how rhythmic effects can be produced by line; by color.

UNIT THREE

THE PROPER USE OF DECORATION

Preliminary Questions.—Write answers to these questions before studying this unit. Save your answers until you have completed your study.

1. Would you select a lamp-shade for your own room with some very natural looking roses painted on it or one with plain-colored bands around the top and bottom? Why?

2. How many kinds of mirror frames can you recall in your home and the homes of your friends? Which kind do you like? Why?

3. Describe a pair of shoes which you think are correctly decorated. Describe a pair which show an incorrect use of decoration.

4. A department store has a sale of real linen doilies embroidered with life-like bluebirds. Should you take advantage of the sale? Why or why not?

5. What points will you consider if you are planning a decoration for the cover of your note-book or portfolio?

6. Have you ever seen a sofa-pillow so decorated that it is not suitable for use? Describe it and tell why it is not in good taste.

USE OF ART PRINCIPLES IN DECORATION

The purpose of this unit of study is to acquire some standards of good taste with regard to decoration or ornamentation. As we review our surroundings we find that everything is more or less decorated. The upholstered material on the furniture is figured, the furniture may be ornamented with carving or painted decoration, the china is usually decorated and even our clothing may be made of figured materials. Most of our selections in clothing and home furnishings require judgment regarding the artistic quality of ornamentation. A dress otherwise well designed may be ruined by its trimming. A piece of furniture may be made

ugly by inappropriate use of carved ornament. Is it not important, then, that we study the problems involved in good decoration? First of all, when shall we use surface decoration and when shall we use plain surfaces? Too much ornamentation makes an elaborate, fussy effect and no ornamentation may produce a barren, monotonous effect. We must decide whether to use plain or figured wall-paper, curtains, rugs, and upholstering materials. Or, if it is a problem in dress design, we must decide what portions of the dress shall receive ornamentation and what portions remain plain. If we decide to use figured surfaces in our curtains and elsewhere, the next problem is the selection of figured patterns that are good in design. There are certain standards which help us judge figured materials and the decorated surfaces of things which we use every day. The principles of design which we have already studied will help us in our selections and there are also other factors which we must take into account. When we first consider pattern we are likely to be confused by the great variety and the many materials to which these patterns are applied. It would seem as though there must be many different standards by which to judge these various things. In reality there are but a few simple principles which we need to use, no matter whether we are considering wall-paper, rugs, dress material, or furniture.

PROBLEM 1. WHAT IS THE DIFFERENCE BETWEEN STRUCTURAL AND DECORATIVE DESIGN?

Do not the words structural and decorative in themselves imply their significance in relation to design? Structural design refers to the particular size and shape of an object.

Before an object is constructed the designer must decide the size, the proportion of its different parts, and how it is to be put together. These are problems in structural design. An object is decorated or has decorative design when further ornamentation or surface enrichment is added to the object. Two chests may illustrate the difference between structural and decorative design. The chest in Fig. 60 depends for its beauty on fine proportion and good line. The chest in Fig. 99 has some ornamental carving which decorates the base. The drawer-pulls are also more elaborately designed. This difference between structural and decorative design is evident in all the things which make up our environment. A parchment lamp-shade can be constructed to fit the lamp upon which it is used and left with a perfectly plain surface. We may decorate the surface of the lamp-shade by painted designs. A dress is constructed according to a certain style of pattern; it may have a plain or a flaring skirt; it may have tucks and pleats or it may be plain. This is its structural design. But if we add bands of trimming or spots of embroidery to the dress we have decorative design.

Structural Design Suited to Its Purpose.—When we are making a design for an object, we are concerned not only

FIG. 39



with its beauty but with seeing that it fulfills the purpose for which it was intended. If a chair fulfills its purpose completely, it is strong and provides a comfortable seat. As we compare the two chairs in Fig. 39 we are impressed with the

fact that the second chair in no way meets the standards of good design. The seat is too small to be comfortable and the

legs are weak. The first chair fulfills its purpose as a good chair. The seat is large enough to be comfortable, the back and legs are strong, and the chair is so put together that it gives a feeling of strength. Any attempt to put beauty into an object which interferes with its usefulness results in *poor structural design*. In the second case, where the attempt was to produce an odd and artistic chair, the result was poor from the standpoint of both usefulness and beauty. The first chair is plain and honest, fulfilling its duty as a good chair. The first question, then, to ask about structural design is, "Does it fulfill its purpose?"

Let us use this standard of good structural design to test the artistic excellence of dress design. In criticizing a dress, let us ask: Does the structural design of the dress fulfill its purpose? It is surely reasonable to expect that the design of a dress will permit comfort and freedom of movement for the body.

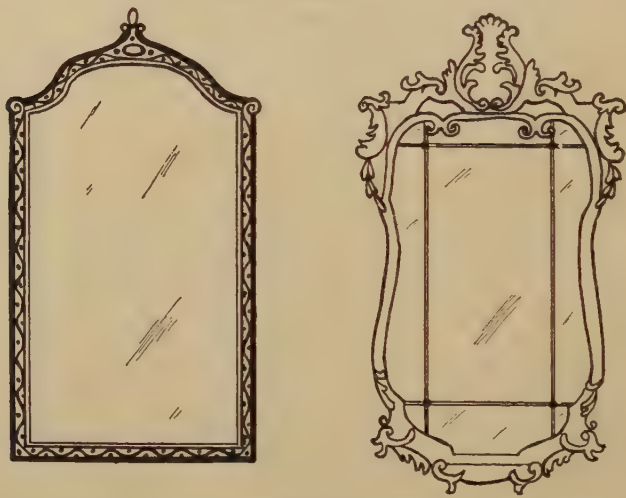
Sometimes very narrow skirts are fashionable, so narrow that it is not possible to take a natural step or to walk comfortably. Such a dress does not fulfill its purpose and cannot be considered good structural design.

Class Discussion of Structural Design.—Let us use our knowledge of good structural design to test the things that we find about us. Be prepared to report on at least two things that show *poor structural design*, and two that show *good structural design*.

The Use of Decorative Design.—Decorative design begins where structural design leaves off. Having completed the structure of an object we may wish to decorate it by adding carving, painted design, or other forms of ornament. The purpose of this decoration should be to add beauty and should in no way destroy the usefulness of the object or conceal its structure. Compare the two mirrors in Fig. 40. In the first a band of ornament has been added around the

outer edge of the frame thus emphasizing its structure but in no way interfering with the usefulness of the mirror. In the second mirror so much ornamentation has been added that the result is a restless, fussy design. In the effort to decorate still further, lines were cut across the face of the mirror itself, which very definitely interfere with its useful-

FIG. 40



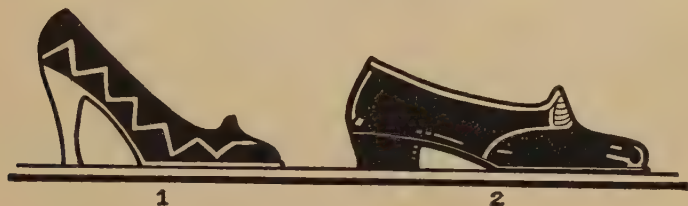
ness. The design in the second mirror has violated every rule for good decoration.

Innumerable instances of overornamentation stare us in the face every day. Have you ever seen several bracelets on one arm where there should have been only one? Have you ever seen a string of beads worn on a dress that was already overdecorated?—or a hat that was overtrimmed?—or an embroidered lunch-cloth that would have been beautiful if half the embroidery had been omitted?

Although decorative design is for the purpose of enrich-

ing the surface of an object, good taste demands reserve in ornamentation. This means that there should be plain areas that act as rest spaces for the eye. As we compare the two mirrors in Fig. 40, the simplicity of ornamentation in the one is pleasing, the overloading of the other with ornamentation is disturbing. Ornamentation should never seem to be *stuck on*, it should seem to be an integral part of the struc-

FIG. 41



ture and follow the main lines of construction. The shoes in Fig. 41 illustrate this difference in ornamentation. In the first shoe the decoration is entirely unrelated to the shape but in the second shoe the lines of decoration follow the structural lines. The decoration of the first shoe disregards its structure but in the second shoe the decoration emphasizes the structural lines.

Suggestions for Further Study.—1. Write a paragraph explaining the difference between structural and decorative design. Find examples to illustrate your discussion.

2. Make a list of the structural lines in a dress. Make a list of the lines that may be added as decorative lines.

3. Make a study of embroidery patterns. Choose a baby's dress, a table doily, or an apron. Bring any patterns which you may have at home and find others in fashion magazines. Select the one which you think is best suited for your article. You may have difficulty in finding an embroidery pattern which emphasizes structural lines. Perhaps you may be able to improve the pattern.

PROBLEM 2. WHY IS CONVENTIONALIZED
DESIGN GOOD DECORATION?

We have found that the true purpose of decorative design is to enrich the surface of an object and to make it more beautiful. The decoration should in no way change the character of the surface. For example if we are thinking of a book-cover, we assume that it is a flat, solid object which can be handled as much as one pleases. Its decoration should

FIG. 42



emphasize these qualities. Compare the two different types of decoration used on the book-covers in Fig. 42. In each case the motif is suitably chosen because the subject of the book is roses. But how differently the decoration has been treated. On the first, we see a rose pictured as it might look if it had just been plucked from the garden and laid on the book-cover. This type of design is described as *naturalistic*, *realistic*, or *pictorial* in character. In contrast to this type of design observe the treatment of the rose motif on the second book-cover. In this design we have no feeling that it is a

rose growing in its natural state. The petals and leaves have been fitted into a square unit which harmonizes with the structural lines of the book-cover. When a design has been treated in this manner we say that it is *conventionalized*. We have said that a book-cover is a flat object and any decorative treatment of it should emphasize this quality. Which type of decoration, the realistic picture of the rose, or the conventionalized treatment of the rose, is better adapted to carry out this idea? When we draw or paint a picture of a rose the aim is to make it look as life-like as possible, showing the rounded form of the petals, the shadows on the stems and leaves, perspective and depth in the picture. All this would be quite appropriate for a picture to hang on the wall, but for the decoration of a book-cover, which we expect to handle frequently, it is out of place. We think of a picture as a life-like representation of a real object. We would not think of putting a real rose on a book-cover, why then put a life-like representation of a rose on the book-cover? The idea is inappropriate. The conventionalized design suggests a rose without giving the impression of realism and permits the book-cover to retain its quality of flatness. As we look at the designs on the two book-covers, another argument occurs to us in favor of the conventionalized treatment. The naturalistic rose does not harmonize with the structural lines of the book-cover, but in the conventionalized rose the pattern has been made to fit the surface which it decorates.

We have used the book-cover as an illustration but the same idea applies to the decoration of other objects; rugs, wall-paper, sofa-pillows, aprons, or dresses. Since pictures fail to emphasize the structural qualities of an object they are always inappropriate as decoration. Since conventionalized decoration is the only true and appropriate type of decoration, we often refer to it as *decorative* in character. *Decorative*

and *conventionalized* are terms that may be used synonymously in contrast to *realistic*, *pictorial*, and *naturalistic*.

A Class Discussion.—Examine the various objects in your classroom which have decorated surfaces and decide whether the decoration is realistic or conventionalized. You may bring decorated articles from home.

FIG. 43



Courtesy of The Art Institute of Chicago

Conventionalized Animals, Flowers, and Other Forms.—In the design of great historic periods of art we find many interesting and beautiful conventionalized forms. These may be human or animal forms, flowers, trees, ships, birds, and

many other things. But in the finest examples of design we find that the patterns are made up of conventionalized

FIG. 44



forms. Fig. 43 shows conventionalized tree and flower forms used in a beautiful printed textile from India. Fig. 44 shows

an Italian vase with conventionalized birds and leaf form. How much more beautiful is this treatment of birds than the naturalistic bluebird so often used to decorate our modern china and linens!

Suggestions for Further Study.—1. Make a collection of conventionalized designs. If you find these in objects that you cannot bring to school, make a simple sketch of the units used. You may find it interesting to take some one form, such as a bird, animal, or flower, and see how many different conventionalized treatments you can find for it.

2. Choose a topic and make a report on decorative design of some historic period. You will find a list of reference books at the end of this unit of work which will be helpful.

3. If there are art galleries or museums in your town, visit them and study the decorative designs used on various articles.

4. Make a conventionalized design which might be used for embroidery, for a lamp-shade, collars and cuffs, or any other purpose which you may decide upon. It is sometimes helpful in conventionalizing forms to use squared paper, especially for cross-stitch patterns.

STANDARDS FOR JUDGING STRUCTURAL AND DECORATIVE DESIGN

The study of this unit has supplied us with additional standards for judging art quality. The following questions will suggest points to consider when we are judging the art quality of structural or decorative design.

1. Does the structural design fulfill its purpose in the best possible way?

2. Is the structural design beautiful? Is it well proportioned? Well balanced? Unified?

3. Does the decorative design interfere with the usefulness of the object?

FINAL TEST ON THE CONTENTS OF THIS UNIT 77

4. Has the right amount of ornamentation been used? Is it too elaborate or is there a reserve of ornament that gives a pleasing simplicity?

5. Is the ornamentation an integral part of the structure, emphasizing the main lines of construction?

6. Is the design realistic or conventionalized?

References for Extra Reading:

"History of Ornament." A. D. F. Hamlin. The Century Co.

"Pattern Design." Lewis F. Day. Charles Scribner's Sons.

"Ancient Civilizations of Mexico." Herbert J. Spinden. American Museum of Natural History.

"Historic Textile Fabrics." Richard Glazier. B. T. Batsford, Ltd.

"Decorative Textiles." George Leland Hunter. J. B. Lippincott Co.

"Essentials of Design." Charles De Garmo and Leon Loyall Winslow. The Macmillan Co.

"Industrial Arts Design." William H. Varnum. Scott, Foresman & Co.

"Applied Drawing." Harold Haven Brown. Mentzer, Bush & Co.

"Design in Theory and Practice." Ernest A. Batchelder. The Macmillan Co.

"Bases of Design." Walter Crane. The Macmillan Co.

A FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Write an answer to each of the preliminary questions at the beginning of this unit. Compare with the answers you made before studying this unit.

II. A Test of Your Ability to Discriminate Between Pictorial and Conventionalized Design. Ten designs will be hung on the wall, numbered from 1 to 10. Write on your paper the word pictorial or conventionalized, corresponding to the number of each design.

III. Have a committee select one article showing decorative as well as structural design which is to be judged according to the standards on pages 76-77. Write sentences concerning the quality of the article with respect to each standard. Exchange papers with someone in the class and correct any mistakes which you find. In case of disagreement, refer the question to the class for discussion.

IV. Report an instance of how you have recognized good or poor design in some article in your home, your clothing, or at school. This

should be an example of something that you failed to notice until you studied this unit.

V. Answer the following questions:

1. What is the difference between structural and decorative design?
2. What is the difference between naturalistic and conventionalized design?
3. How are beauty and utility related in good design?
4. What is the proper relation of ornamentation to structure?
5. How are the principles of design expressed in units, borders, and surface patterns? Give illustrations.
6. What is the result of overornamentation?

UNIT FOUR

GOOD ARRANGEMENT HELPS MAKE OUR HOMES MORE BEAUTIFUL

Preliminary Questions.—Write answers to following questions before studying the unit. Save your papers until you have completed the unit.

1. Do you think it is better to place a davenport flat against a wall or across a corner of the room? Why?

2. Will you follow the same plan in arranging the smaller chairs in the room?

3. If small rugs are used, how should they be arranged to give the best effect?

4. What rules can you suggest for the arrangement of flowers?

5. How high on the wall should pictures be hung?

6. Is it better to hang pictures with one or two wires? Why?

7. Give an illustration of how you think the principle of balance should be used in arranging things on the top of a bookcase.

8. Describe an instance of where a poor use of color disturbs the sense of quiet and rest in a room.

9. What things should be considered for the sake of convenience in arranging the living-room? The dining-room?

10. Why does it not make a good effect to hang a very small picture alone above a large davenport?

11. Why is the effect not good when several things of about the same size are arranged on a mantelpiece?

12. Why is it not in good taste to arrange pictures in "stair-steps"?

13. How can we distribute colored objects in a room according to the principle of rhythm?

Good Arrangement in Our Rooms.—Sometimes it seems that in order to make our rooms more beautiful it is necessary to buy new things. It is not always, however, a question of buying, for a room filled with brand-new things is often very ugly. One reason for this unfortunate state of affairs is that

ugly things have been selected in the first place. However, we often have beautiful furnishings, yet fail to have attractive rooms. What is it, then, that can increase or decrease so materially the attractiveness of our rooms? It is something which we often fail to recognize, the arrangement of the furniture, rugs, and other furnishings in relation to each other and to the room itself. Our first topic, then, in our study of how to make a home more beautiful, should be the effect of arrangement. Even though we may not be able to buy new things for our homes, we can always arrange the things which we do possess to the best possible advantage. It need cost us no money, only time and thought, to find the best arrangements for the articles in our homes. Solving the problems of arrangement will depend on how thoroughly we understand the principles of design and apply them. Study of the following problems should help to apply the principles of design to arrangement in our own homes.

PROBLEM 1. HOW CAN ARRANGEMENT HELP TO PRODUCE A HARMONIOUS EFFECT?

We have already learned that there must be an agreement of lines, shapes, and colors to produce an effect of harmony. This is just as true in the placing of furniture and rugs in a room as in placing a picture on the page of a kodak book. Good arrangement of the furniture and rugs in a room implies that they must be placed so that they are in harmony with its structural lines. Most rooms and most pieces of furniture are rectangular in structure. This makes it necessary to place the larger pieces of furniture and rugs parallel with the walls of the room in order to secure a harmonious effect. Compare the two arrangements of the same furniture in Figs. 45 and 46. The quiet, comfortable effect of the room in Fig. 45 is due to the harmonious arrangement of furniture,

FIG. 45



FIG. 46



rugs, curtains, and pictures. The rugs and heavier pieces of furniture are parallel with the walls, the curtains hang straight, the picture wires are straight and there are not too many pictures and "tidies." In Fig. 46 each piece of furniture is set at a different angle with no regard to the structural lines of the room. The lines of the curtains lack harmony with the structural lines of the window and the room, the walls are plastered with too many pictures, the

FIG. 47



sofa-pillows and tidies are all carefully set at an angle, and even the table-runner is slung across the table at an angle in the mistaken attempt to be "artistic." The room in Fig. 45 is more livable and attractive for two reasons, first, because the arrangement is harmonious with the structural lines of the room and second, because many of the pictures, sofa-pillows, and tidies have been taken out of the room. Too many decorations give a room a cluttered, restless appearance, as is evident in Fig. 46. If we have more posses-

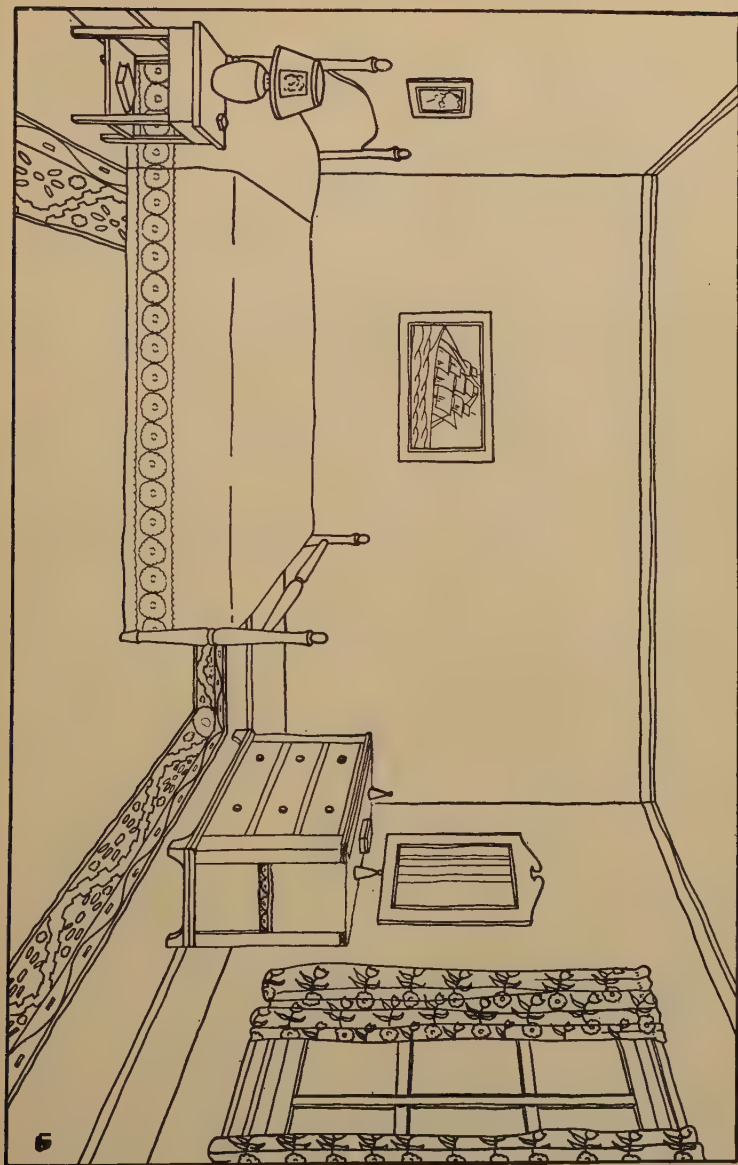


FIG. 48

sions than can be used at one time, we should store some of them away.

In the attempt to make our rooms quiet and restful, we should not go to the extreme of having them bare of decorative accessories, or arrange the furniture and rugs in too severe and formal a fashion. It is not necessary that every piece of furniture and every rug be placed with absolute geometrical accuracy to coincide with the structural lines of the room. Often it is desirable to place the smaller pieces of furniture, such as chairs and small tables, at slight angles to the walls. This relieves the stiff and formal effect and is often more convenient.

Suggestions for Further Study.—1. Study the pictures of the two bedrooms shown in Figs. 47 and 48. In which room do you think there is more harmony of arrangement? Write a paragraph giving your opinion and your reasons for thinking as you do.

2. Cut a picture from a magazine showing a room interior. Mount it and write your opinion of the arrangement. Can you suggest an improvement?

3. Can you suggest a better arrangement for any room in your own home?

PROBLEM 2. HOW CAN CONVENIENT ARRANGEMENT CONTRIBUTE TO THE ATTRACTIVENESS OF A ROOM ?

The room that is arranged so that it is convenient and comfortable to live in has a far more pleasing effect than a room that is awkwardly and inconveniently arranged. Fig. 49 shows the plan of arrangement for the furniture in a living-room. This floor plan is like a map. The large, outside rectangle shows the shape of the room and the smaller rectangles and circles each represent the space which a piece of furniture occupies on the floor. Little thought has been given to arrangement in this room from the standpoint of

use. The table is in the center of the room, making it necessary to walk around it when crossing the room. The light from the lamp placed on this table is of no use as far as

FIG. 49

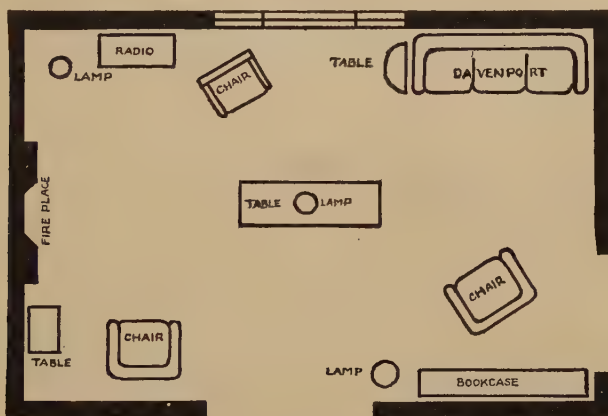


FIG. 50



reading is concerned because there is no chair near the table. The floor lamp placed near the bookcase is also of little use for reading purposes unless one expects to stand while read-

ing. None of the lights is placed near enough to the davenport or chairs to be used for reading or working.

The living-room is a place where we engage in conversation or entertain our friends. The chairs in Fig. 49 are widely separated and not conducive to conversation or a friendly atmosphere. The space near the fireplace, which is often a center of interest in a living-room, is occupied by the radio, one chair, and a table. The chair between the doors is badly placed because it is often in the way. Nor does one have a comfortable feeling sitting in a chair so placed that people have to walk around it.

In Fig. 50 the same furniture is arranged in a more convenient and comfortable way. The positions of the davenport and single chair make it possible for a small group of people to gather around the fireplace. This arrangement makes the end of the living-room a unit by itself. Another unit is arranged in the corner of the room where the two chairs, lamp, and small table are grouped together. This makes it possible for two people to engage in conversation comfortably without talking across the room.

Each lamp is placed with a particular purpose in view; the table lamp behind the davenport and the floor lamps near the chairs cast a good light for reading or working. The small table near the fireplace in Fig. 49 is more conveniently placed near the two chairs. The radio has been moved to that part of the room which is least adapted for other purposes and the pathway into the room is left unobstructed.

Suggestions for Further Study.—The idea of convenient arrangement of furniture applies to other rooms in the house as well as to the living-room. The best arrangements for the dining-room and bedrooms are problems to be thought out. A study of the following questions and diagrams will suggest points to be considered in arranging the bedroom and dining-room.

1. Examination of Figs. 51 and 52 will show that in one plan the furniture has been placed in the room without regard to convenience or harmonious effect. In the other plan the furniture has been placed

FIG. 51

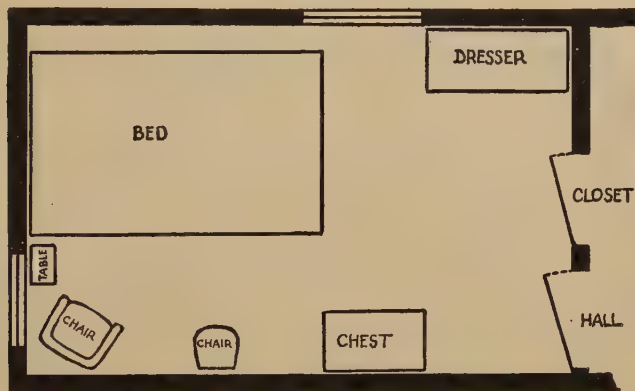
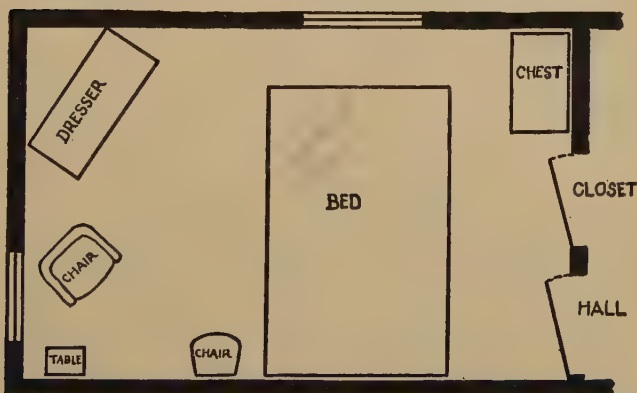


FIG. 52



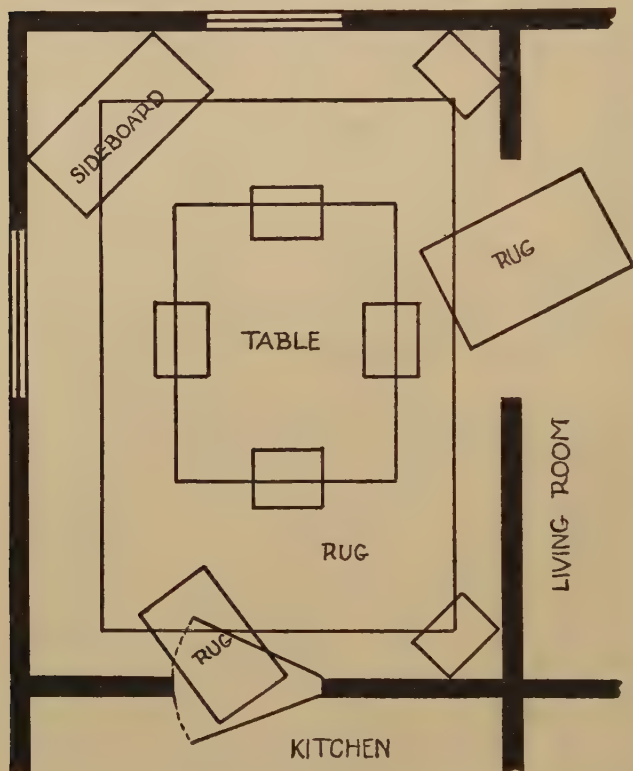
in the room in a convenient and harmonious way. Answer the following questions:

In which plan is the bed well placed with respect to light from the windows? Is it pleasant to have the light shine in one's eyes in the morning?

In which plan is the bed well placed with respect to general appearance when one enters from the hall? Which position of the bed will make the room seem larger and less filled up with furniture?

Should the dresser be placed near the closet? Why?

FIG. 53



In which plan is the rule about harmonious placing of furniture violated? Why?

Which position of the dresser is better for the light?

2. Fig. 53 shows an arrangement of furniture in a dining-room that can be improved upon. How would you change it so that it is more convenient and attractive? Give reasons for every change suggested.

3. Draw a floor plan of some room at home showing the present arrangement of furniture. Then draw another floor plan for the same room showing how you would improve the arrangement. It will be best to draw the plan to scale. Otherwise the drawing may show a plan that cannot be used with the real furniture. A scale of one inch to one foot on large paper is easy to work with.

PROBLEM 3. HOW CAN THE PRINCIPLE OF BALANCE BE APPLIED TO ARRANGEMENT ?

Balanced Wall Arrangement.—One of the most important problems in balance in arranging a room, is the placing of furniture and pictures in such a way that they will produce a feeling of repose and stability. A quiet, restful quality can be obtained for a room by applying the principle of balance. Fig. 54 shows a wall arrangement in a dining-room where formal balance is used. A sideboard is placed exactly in the center of the wall with a large picture hanging directly above it. A bowl of flowers is placed in the exact center of the sideboard with a smaller bowl at either side, at equal distances from the center. Two lighting fixtures and two chairs are placed at equal distances on either side. With such an arrangement there can be no question of perfect balance. The diagram in Fig. 55 shows wall arrangement in obviously perfect balance. If any article were but slightly moved to one side the balance would be destroyed.

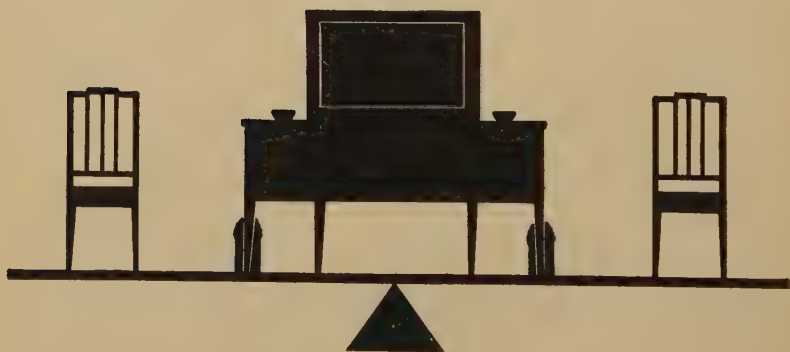
It is not always necessary to use articles that are exactly alike in order to maintain perfect formal balance. Articles of the same apparent weight and general shape will balance each other. A chair of the same size but of different style could be substituted for one of the chairs in Fig. 54 without destroying the balance. Bowls of the same size but differing in the details of shape and decoration could be used without disturbing the formal balance. The effect produced by such

an arrangement as that in Fig. 54 cannot help giving us a satisfying feeling of order and stability. It adds to our comfort and pleasure to have these qualities expressed in our

FIG. 54



FIG. 55



surroundings. This is true, even though we are not always definitely conscious of what it is that causes our feeling of satisfaction.

An Experiment in Making Formal Wall Arrangements.—Since it is difficult and often impossible to use full-sized furniture in experimenting with different arrangements, it is a good plan to use toy furniture that can easily be moved about. It is wise to select toy furniture of fair size in order to approximate actual conditions. This makes easy the experimenting with arrangement which is generally impossible when we have to shift heavy furniture and climb on step ladders to rehang pictures. Use your small furniture to see how many good, balanced arrangements you can secure. This will enable you to carry out your ideas of arrangement without the inconvenience and fatigue of shifting large pieces of furniture.

Formal Balance on Bookcases, Mantelpieces, and Tables.—We can add to this desirable quality of repose and quiet in our rooms by making balanced arrangements of articles on the tops of bookcases, mantelpieces, tables, and pianos. A formally balanced arrangement on a mantelpiece is pictured in Fig. 68. In this case the articles at the greatest distance from the center are not identical, but are of the same size and weight, so that they give a feeling of balance. Imagine several articles added to one end of the mantelpiece, and you will feel how the result would disturb our sense of repose.

Informal Balanced Arrangements.—The walls of our rooms and the things which we possess often do not lend themselves to formally balanced arrangement. We can secure balance through the type of arrangement that is called informal or occult balance, Fig. 56. The large secretary-desk is placed near the center and is balanced by the chair and lamp, which are placed farther from the center. As we recall from our study of a see-saw in Unit One, a lighter weight can balance a heavier weight if it is farther from the center. The picture, which is heavier than the book-shelves, is placed nearer the center. The diagram in Fig. 57 shows more clearly how perfect balance is achieved.

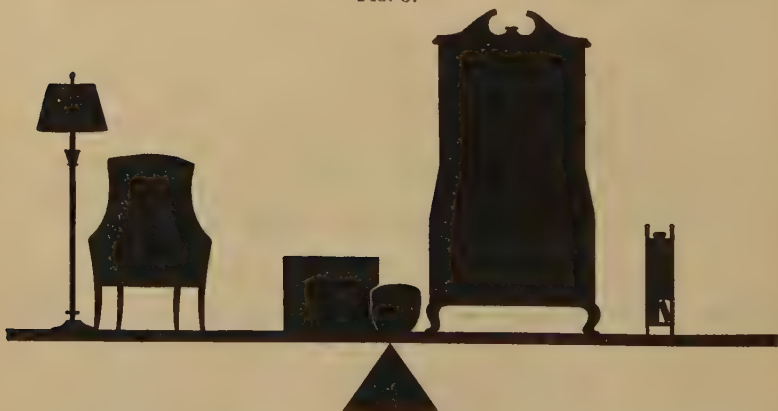
Informal balance can be used in the arrangement of articles on the tops of bookcases and mantelpieces very successfully. A good illustration of informal balance on a mantelpiece is shown in Fig. 58. The Japanese print, which is larger than the copper bowl of bittersweet, is placed nearer

the center. If a line were drawn through the center of the fireplace, it would be even more evident that the weight is distributed equally on each side.

FIG. 56



FIG. 57



Whether we choose informal or formal balanced arrangements for our walls and mantelpieces will depend upon the things which we have and the effect which we wish to pro-

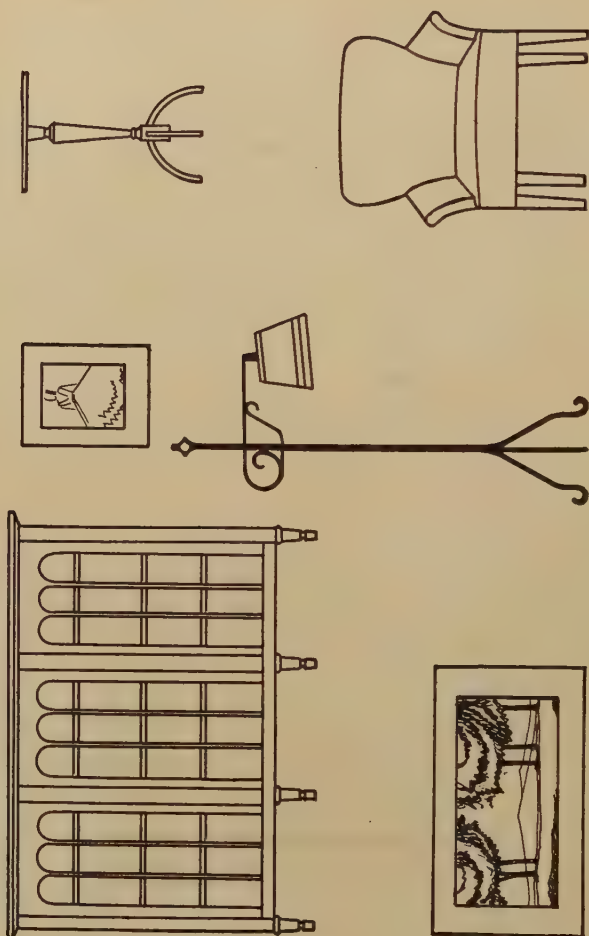
duce. It is only by means of experimentation that we learn to balance our arrangements perfectly. The following problems suggest some ways of experimenting that will help us to acquire a correct sense of perfect balance.

FIG. 58



Balancing Different Parts of the Room.—As we stand in the center of a room and look about us, we should feel that the weight is equally distributed on opposite sides. It gives us an uncomfortable feeling to see all the heavy pieces of furniture or forceful areas of color in one group. Let us suppose that in a room where we have cretonne window-curtains in which blue-green predominates, we must choose the location for a tall bookcase. If we place the bookcase in

FIG. 59



the corner near the window, one side of the room at once becomes too heavy for the other side. But if we place the bookcase on the opposite side of the room, we create a much better feeling of balance. The addition of a bright blue-green vase to the top of the bookcase will increase still further the feeling of good balance. Every room presents different problems in securing good balance. How can we balance a large piece of furniture by anything but a window or door? How can we balance the blue-green in the curtain by using other than a blue-green vase? How can we balance a small area of intense color such as might be in a vase without using another spot of color equally intense?

FIG. 60



A Test for Balanced Arrangements in a Room.—Stand in the center of a room at home and look about from one part of the room to another. Is the whole effect as well as each of the smaller arrangements balanced? Can you see a way of

improving any arrangement lacking good balance? If you meet a problem that seems difficult to solve report it to the class and ask for suggestions.

Suggestions for Further Study.—1. Fig. 59 shows some furniture ready to be placed against a wall. Draw a rectangle 4" $\times$ 7 $\frac{1}{2}$ " to represent the wall. Trace each piece of furniture and cut it out so you can move the pieces about easily on the drawing of the wall. When you have found the most satisfactory balanced arrangement, trace around each piece and complete your drawing of the wall. You may add whatever articles seem necessary. Making balanced arrangements is a matter of feeling. Do not be satisfied until your arrangement "*feels*" perfectly balanced. Do not be satisfied with your own judgment, but secure the confirmation of at least two other people. You should be able to make either a formal or informal arrangement.

2. What type of balance is shown in Figs. 19 and 60? Do you consider the balance good? Why? Be sure of your reasons and be prepared to present them to the class.

3. Make a sketch showing a wall arrangement in your home that you think shows good balance.

PROBLEM 4. HOW DOES THE PRINCIPLE OF GOOD PROPORTION CONTRIBUTE TO GOOD ARRANGEMENT?

Another principle we must keep in mind when arranging the furnishings of a room is proportion. We have learned that proportion is the relationship of spaces to each other.

When we arrange furniture in a room or articles on a mantelpiece, we produce spacing that is either interesting or uninteresting. The placing of the furniture against the wall in Fig. 54 is so managed as to secure interesting proportions. Observe that the chairs are not placed exactly in the center of the space between the sideboard and the corners of the room. If you wish to see how much more uninteresting the proportion may be, make a tracing of the wall, sliding the

paper a little when tracing the chairs so as to place them in the center of the space.

A comparison of interesting and uninteresting spacing is illustrated in Figs. 61 and 62. In Fig. 61 the vase and statuette are practically the same size and height. In Fig. 62 the vase has been removed. This, together with the other changes made in spacing, produces a much more interesting effect. Consequently we can draw the conclusion that proportion must be considered when combining objects as well as placing them.

Fig. 63 shows four treatments of a large wall space above a davenport; in No. 1 there are four pictures of exactly the same size and the width of space between each two pictures equals the width of the pictures. The result is monotonous and uninteresting. In No. 2 one small picture has been hung above the davenport, but this also violates the principle of proportion. The picture is much too small for the space and seems lost. The difference in size is too great. In No. 3 a large picture is hung above the davenport and fits into the space much more harmoniously. In No. 4 the principle of proportion is again violated. Things which vary too greatly in size cannot be successfully combined, and the two tiny pictures are out of scale with the larger one.

Good Proportion in Color.—The principle of good proportion or good spacing which we studied in the previous unit also helps us to arrange colors in a room. We found that two or more spaces of just the same size were uninteresting. This gives us a hint as to how we can combine colors successfully. If we have red, yellow, and blue as the basis for the color scheme in a room, we must decide which color will predominate or appear in larger areas. If we have approximately equal amounts of reds, yellows, and blues, the effect will not be as interesting as though we let the blue

predominate with smaller areas of red and yellow. Sometimes good proportion is secured by the use of smaller amounts of an intense color. A room might be worked out according to the following plan. The walls are colored a dull

FIG. 61



gray-blue, the rug is a darker shade of dull blue and the hangings are a blue which is a trifle more intense than the walls. The furniture is deep red mahogany upholstered in combinations of red and blue velour. Some pieces of brass and rich yellow pottery supply the small areas of yellow.

Suggestions for Further Study.—Many problems in proportion confront the person who arranges the furnishings of a room. It is helpful to remember that spaces which are too much alike are monotonous and that spaces which vary too greatly will not give a unified effect. But in addition to this we need experience in “feeling” fine proportions. The follow-

FIG. 62



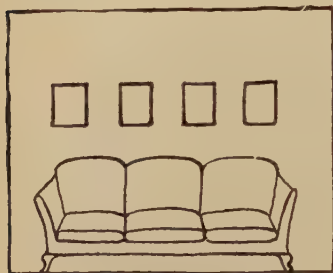
ing problems suggest some ways that will help develop your sense of good proportions.

1. Draw a rectangle to represent a wall, not less than 6 by 10 inches in size. Cut rectangles of the correct size and shape to represent a table, chairs, pictures, or whatever you wish to use. Move these rectangles about on the paper until the spacing seems most pleasing to you. Then

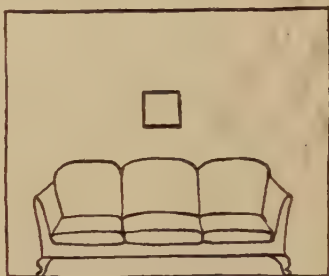
draw the furniture in more detail and ask the other members of your class to criticize it for spacing.

2. Study Figs. 42, 45, and 56 for proportion. Do you consider it good or poor in each picture? Why?

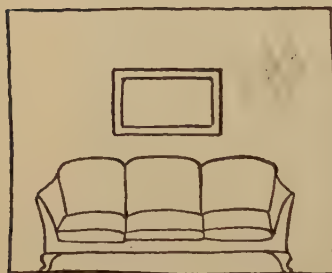
FIG. 63



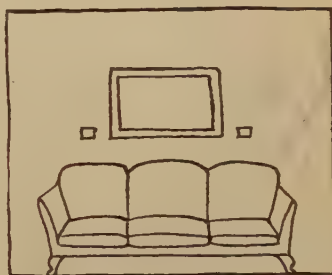
1



2



3



4

3. Find a picture of a room interior in some magazine. Mount it and write a paragraph telling why the proportions are good or bad.

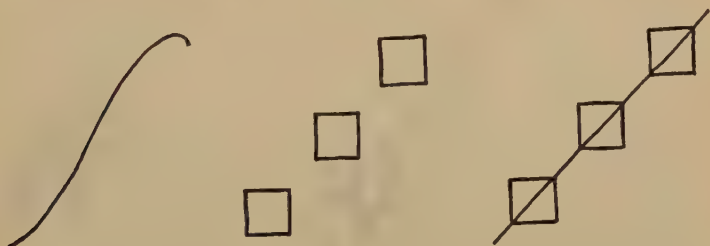
4. Experiment with toy furniture in planning well-proportioned wall arrangements.

PROBLEM 5. HOW IS THE PRINCIPLE OF RHYTHM A FACTOR IN SECURING GOOD ARRANGEMENTS?

Rhythm or movement is an art principle we can use in making beautiful arrangements. The line in the first part of

the diagram, Fig. 64, is a simple illustration of this principle. As we look at the line our eyes involuntarily move from one end of it to the other. In the second part of the diagram we may not be so conscious of rhythmic movement but as a matter of fact our eyes jump from one spot to another. If we draw a line through the spots in the third part of the diagram, we become quite aware of the way in which our eyes move from spot to spot. The second diagram represents the type of expression we find in a room. Pictures, pieces of furniture, lamps, and other objects make spots and

FIG. 64



our eyes travel from spot to spot as in the diagram. Fig. 65 shows a good rhythmic arrangement of objects. The eye travels naturally from the table to the lamp, across to the picture and down to the group of books, thus completing a circular movement that is restful and satisfying. In Fig. 66 the eye travels from the table to the lamp, from the lamp to the picture and away. This second arrangement lacks the restful feeling of the first.

Rhythm of Color in a Room.—Spots of color formed by pictures, furniture, and other objects help to carry the eye around the room in an easy rhythmic movement. There should be a repetition or echoing of each color that forms a basic part of the color scheme. Let us imagine a room in which the red, yellow, and blue triad is used as the basis of

the color scheme. Dull reds will appear in the color of the mahogany furniture and since several pieces of furniture are used there will be a rhythmic repetition of this color in different parts of the room. The dull red may also be echoed in the figured rugs or draperies. Dull, rich blue is

FIG. 65



used in the upholstering of the chairs and is echoed in the pattern of the rugs and curtains. If a bright yellow bowl is used on the mantelpiece, its color should be repeated in other parts of the room, perhaps through yellow accents in figured curtain materials, or yellow objects placed on tables or tops of bookcases. Then, as the eye travels about the room, it

passes easily from one yellow spot to another. Repetition or rhythmic repeat of the neutralized colors is also important because they, too, help the eye to travel about the room in a restful manner. Sometimes the color for a curtain or table-cover is best decided by thinking out what color should be

FIG. 66



repeated. If one side of the room described in the preceding paragraph seemed lacking in dull red, a curtain, table-runner, or sofa-pillow might supply the necessary color note. Care should be taken in repeating the colors that equal areas are not made. This would violate the principle of good proportion. One helpful way to think of it is in terms of small

repeats or echoes. Each large mass of color should be echoed by smaller masses of the same color in other parts of the room.

Exercises in the Study of Rhythm.—1. Make a sketch showing a good rhythmic arrangement on the top of a bookcase or mantelpiece.

2. What are your impressions of the rhythmic movement in Figs. 45 and 46?

3. Why is the rhythm good in the arrangement in Fig. 62?

4. It is an interesting experiment to try making rhythmic color arrangements, using toy furniture and a box with one side open for the room. It is easy to paint the furniture, walls, and floors different colors using opaque water-colors or poster paint. If the first combination of colors does not seem satisfactory, wash off the color that is wrong and try another color. It is possible to try several colors in a small amount of time because the objects are small and it does not take long to repaint them. Use pieces of colored cloth and paper for rugs, curtains, and wall-paper. We can think of this small room and its furniture as a miniature stage-setting. You will remember that the aim of this experiment is not to play with doll furniture but to produce a color arrangement that expresses good rhythm, good balance, and good proportion.

PROBLEM 6. HOW CAN WE SECURE A CENTER OF INTEREST IN A ROOM?

When all elements in an arrangement are equally important the whole effect is often confusing, as in Fig. 67. The mirror may seem a trifle more important than the other things on the mantelpiece, but it is hardly a center of interest with so many other things fighting for attention. In Fig. 68 a transformation has been effected and the mirror is truly a center of interest. First, its size and position cause it to attract more attention than anything else. Second, the tall slender candles repeat the vertical lines of the mirror, thus emphasizing its shape. Third, the smaller articles at each side and the lighting fixtures lead the eye in an easy rhythmic movement toward the center.

The comparison of the two mantelpiece arrangements illustrates certain ways and means of securing a center of interest. Too many objects the same size make a monotonous effect and detract from the object that should be made the center of interest. Another example of a good center of interest is the old ship model in Fig. 69. The sharp contrast of values and the large plain area of rest space for the eye make the ship stand out as a dominant center of interest. Imagine the disastrous effect if the ship were crowded into a space too small for it and surrounded by numerous other articles. We can use color in much the same way to help produce a center of interest. If one bright color is contrasted with more neutralized colors, the bright color is sure to be most conspicuous. If a bright orange bowl is placed on a mantelpiece with other objects that are dull blues, tans, or browns, we find our attention attracted to the orange bowl. If such a bowl is used, it should be placed near the center, for otherwise our attention will be attracted by its brilliant color and the center of interest will be pulled to one side. This, of course, destroys the balance of color on the mantelpiece.

Since intense color is bound to force our attention it behooves us to use it only in those places where we wish to have a center of interest. If we color our walls a bright canary yellow, they cease to be a good background and attract far too much attention.

What Shall We Use as a Center of Interest?—Up to this point we have discussed a center of interest only with reference to small groups of things such as are found on a mantelpiece or bookcase. It is just as important to have in every room a center of interest which will dominate the whole room. In a room where there is a fireplace, the center of interest is already established. We group furniture around the fire-

place and use accents of bright color on the mantelpiece which emphasize its dominant character. Our attention is attracted to this important feature as we enter the room. But in a room without a fireplace we must look about for another center of interest. If there is a window with a fine

FIG. 67



view, we may make it a center of interest by grouping the chairs and table near it and perhaps using brightly colored draperies. If we have neither fireplace nor view, we may create a center of interest by using a davenport with a colorful picture or tapestry above it. We can likewise create a center of interest by grouping a table, chair, lamp, picture, or tapestry as shown in Figs. 65 and 71. In the dining-room

the table is the natural center of interest at meal time and between meals we can keep it a center of interest by using a piece of pottery or bowl of flowers as shown in Fig. 175. In the bedroom we have the problem of deciding whether the bed, a chest of drawers, a window, or some other feature will

FIG. 68



be the center of interest. If we choose to make the bed the dominant feature, we can use a colorful spread such as an India print. Or we may choose to keep the bed subordinate to another center of interest; in this case we will use a color which is near the color of the walls or of other large areas of color in the room.

In creating a center of interest in any room we must take

care not to overdo it, leaving the rest of the room bare and unattractive. There should be other points of interest, which are subordinated to the main center of interest, and may be called secondary. Unless we have these the room will seem unbalanced.

FIG. 69



Suggestions for Further Study.—1. Find a picture in a magazine which illustrates the principle of emphasis. Write your reasons for making your selection.

2. Make a sketch of a wall or top of a bookcase showing an arrangement that illustrates the principle of emphasis. Color the sketch, using water-color or crayon.

PROBLEM 7. HOW SHOULD PICTURES BE HUNG?

Hanging pictures correctly is a problem in arrangement that requires the use of the art principles already studied. It is helpful to put suggestions for hanging pictures into the form of a few definite rules.

1. When it is necessary to use picture wires, two straight wires should be used as in Fig. 45 rather than one wire as shown in Fig. 46. The triangular shape of the wires in

FIG. 70



Fig. 46 is not in harmony with the shape of the picture and it also leads the eye away from the picture up to the picture-molding.

2. Pictures should be hung near the eye level instead of near the ceiling. It is ridiculous to hang pictures so near the ceiling that they cannot be viewed easily. Better not hang them at all. Such hanging gives a wall a scattered appearance lacking in unity. This is evident in Fig. 70.

Fig. 71



Compare this with the way the pictures are hung in Fig. 71. Which pictures do you think are looked at more often?

3. Two or more pictures on the same wall should be carefully placed with relation to each other. Avoid "odd" arrangements such as shown in Fig. 46. This stair-step arrangement is bad because it leads the eye up to the ceiling. Irregular, scattered arrangements such as shown in Fig. 70 should also be avoided. As the eye passes from one picture

to another it must pursue a jumpy up and down path that makes a poor rhythmic movement.

4. Pictures should be hung flat against the wall. If the picture tilts away from the wall at the top it does not seem securely fastened and sometimes makes an ugly shadow at

FIG. 72



the edge of the frame. If the screw-eyes to which the wires are fastened are placed near the top of the frame they will prevent the frame from tipping forward.

5. A picture should not be crowded into a space that is too small for it. There should be sufficient wall space around the picture so that the general effect is not cluttered. In order to get the fullest enjoyment from a picture there must be plenty of space around it.

6. Select the best shaped wall space for each picture. A vertical picture fits best into a vertical shaped wall space

and a horizontal picture fits best into a broader space. This point is illustrated in the different placing of the pictures in Figs. 45 and 46.

7. Pictures should be hung well with respect to the pieces of furniture that are placed against the wall. The picture should form a part of the group with the furniture rather than be isolated by itself. The pictures are well hung with respect to the furniture in Figs. 62, 65 and 71.

Suggestions for Further Study.—1. Criticize the way the pictures are hung in your school building. Remember criticism includes good as well as bad points.

2. Have you rehung any pictures at home? Tell how you made an improvement.

3. Find a picture in a magazine with a picture hanging on the wall. Be prepared to show this picture to your class and tell them why it is well hung according to the rules you have just learned.

PROBLEM 8. HOW CAN WE ARRANGE FLOWERS ATTRACTIVELY?

In arranging flowers attractively we must first of all choose a vase or holder that is suitable. The character of the flowers should decide the size and shape of the vase. For example, short-stemmed flowers do not look well in a tall slender vase. Certainly there is nothing of natural grace in the small bouquet crammed into the top of the tall vase in the first picture, Fig. 72. The same flowers arranged in a low bowl in Fig. 19 produce a harmonious effect.

Long-stemmed flowers require a vase large enough to prevent the feeling that the flowers are about to topple over. Fig. 73 shows some long-stemmed flowers in a small, inadequate glass. Fig. 74 shows some of the same flowers in a larger and taller vase that gives them the proper support. Do they not seem less likely to tip over than the flowers in

the other picture? Choosing the right size of container for flowers is really a problem in proportion. We have already learned that combining a very large and a very small mass

FIG. 73



is bad proportion and this applies when selecting the right size container for flowers.

When arranging a bouquet of flowers we desire to have

FIG. 74



the flowers the center of interest. If we put the flowers into a vase that is very bright in color or very striking in pattern, we make centers of interest of both. Fig. 72 shows two

FIG. 75



vases so striking in pattern that they compete with the flowers for attention. This is a violation of the principle of emphasis.

After the right vase has been selected we can proceed with the arrangement of the flowers. This can be best accomplished if we keep in mind the art principles that we have already studied. First of all they should produce a balanced, stable effect. Compare Figs. 73 and 74 and notice how much better this has been accomplished in the latter picture. The flowers in Fig. 62 also have a well-balanced arrangement.

There are two general types of flower arrangements and the type of flower should decide which to use. Goldenrod, lilacs, hydrangeas, sweet peas, and violets are best suited to arrangements in mass. Fig. 19 shows a massed arrangement of daisies well suited to the low bowl which contains them. Even in massed arrangements care must be taken not to jam too many flowers into a tightly packed mass. Care should be taken to arrange the flowers in an orderly symmetrical way and to avoid a scraggly appearance.

Other flowers are better suited to another type of arrangement. A single flower or two or three flowers can be arranged effectively in rhythmic line arrangements. Roses, sprays of apple blossoms, branches of berries, jonquils, and marigolds are typical of the flowers that lend themselves to this type of arrangement. An interesting rhythm of line is found in the flowers in Fig. 75. The natural line of growth is beautiful and in such an arrangement it is possible to see and enjoy this beauty of line. There is a strong upward feeling in this bouquet and it is accentuated by the tall slender vase.

It is often difficult to make flowers retain the position in which they are most effective. It is a great aid to use a holder, sometimes called a frog. This flower-holder, pierced

with holes to receive the stems of the flowers, was placed in the bottoms of the bowls in Figs. 19 and 62.

After the bouquet of flowers is arranged, it should not be set just in any place that happens to be most convenient. It should become a part of the decorative scheme of the room. If a bowl of flowers is set on a mantelpiece it should not destroy the effect of balance or good spacing. The bowls of flowers in Figs. 19 and 62 have been placed carefully and they help to form interesting, decorative groups. The vase of long-stemmed flowers offers a particular problem in placing. If it is put on the dining-room table, it is impossible for people to see each other across the table or to converse comfortably. Placed on the top of a piano or bookcase, it draws the eye too forcefully toward the ceiling. A low window-sill, a table, or the floor is a better place for the tall bouquet.

Color in Flower Arrangements.—The successful flower arrangement requires a harmonious combination of colors between flowers and vase and between the different flowers in the bouquet. Since the flowers are the center of interest, the holder must be subordinate in color, but at the same time it should echo a color found in the bouquet. The brilliant orange marigolds in Fig. 62 were put into the dull copper bowl, which echoed the color of the marigolds in duller tones. The gay blue and white flowers in the blue bowl in Fig. 19, create a harmonious effect.

When combining flowers of different colors it is helpful to plan arrangements according to the color harmonies which we have studied. Pale pinks, soft blues, and cream yellows all combine to make a triad harmony. Yellow and violet sweet peas make a pleasing complementary combination. Let us avoid putting colors together indiscriminately or putting too many colors together. The simple combinations

are more likely to result in perfect blending of colors. We can use the same rules for combining colors that we learned in our study of color and principles of design. Turn to the standards listed on pages 22 and 63. How many of these can you use in judging the color quality of a bouquet?

Further Suggestions for the Study of Flower Arrangements.—1. Bring some flowers and vases to school. Work with two or three partners and make the best flower arrangements that you can. Ask the class to criticize the result.

STANDARDS FOR JUDGING THE ARRANGEMENT OF FURNISHINGS IN OUR ROOMS

After our study of making artistic arrangements, we should be able to apply what we have learned to new problems which will confront us from time to time. Sometimes when we are trying to find the best arrangement for a room, we feel that there is something wrong without being able to analyze the difficulty. There are certain definite standards we can use that will help us to discover our mistakes. Try judging the arrangement in any room which you may choose according to the following standards. These standards should not be thought of as belonging only between the covers of a book but as helpful to us in our every-day life.

1. Is the placing of the furniture and rugs in harmony with the structural lines of the room?

2. Is the arrangement thoroughly convenient and comfortable?

3. Is there a feeling of rest and repose in the room? Or is it unbalanced because there is too much weight at one side?

4. Is interesting spacing produced by the placing of furniture against each wall?

5. Is the combination of objects such as to produce interesting proportion of sizes?

6. Is there good rhythmic arrangement in each group and in the room as a whole so that the eye travels about easily and pleasantly?

7. Is there a pleasing center of interest in the room?

8. Are the pictures hung correctly?

9. Do the arrangements of smaller objects, such as are found on tops of bookcases and mantelpieces express the principles of design?

10. If flowers are used, are they well arranged in a good container and placed advantageously?

Suggestions for Extra Reading.—Your study of this unit will suggest topics about which you may wish to do additional reading. You will find the books listed below especially helpful:

"Interior Decoration." Frank Alvah Parsons. Doubleday, Page & Co.

"A Simple Course in Home Decoration." Winnifred Fales. Small, Maynard & Co.

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"Practical Book of Furnishing the Small House and Apartment." Edward Stratton Holloway. J. B. Lippincott Co.

"Planning and Furnishing the Small Home." Mary J. Quinn. Harper & Bros.

"Interior Decoration for the Small Home." Amy L. Rolfe. The Macmillan Co.

"Home Furnishing and Decoration." Ross Crane. F. J. Drake.

"Principles of Interior Decoration." Bernard Jakway. The Macmillan Co.

"How to be Your Own Decorator." Helen Koues. Good Housekeeping.

A FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Are you able to make more complete answers than before you studied this unit of work?

II. Make a list of all the things that you think are wrong in the arrangement of the room in Fig. 46 according to the art principles you have studied.

III. Make a floor plan showing what you consider an ideal bedroom. Put the doors, windows, and closets where you would like to have them, then arrange the furniture according to the principles you have learned.

IV. Do you think that the pieces of pottery in Figs. 138 and 139 would make good flower-holders? Give reasons for your opinion.

V. List as many rules for hanging pictures as you can remember without looking them up.

VI. List and define each art principle that is used in making artistic arrangements in rooms.

VII. Choose *the best phrase* to complete each of the following statements. Your study of the previous pages should enable you to do this.

A. We should make balanced arrangements in our rooms because:

1. Such arrangements make them more orderly and attractive.
2. Such arrangements give a feeling of rest and repose.
3. Balance is one of the principles of design.

B. A proper use of color helps to create a feeling of good rhythmic movement in a room because:

1. The eye naturally follows a repetition of the same color.
2. Bright colors always attract attention.
3. Neutralized colors are restful to the eyes.

C. Large pieces of furniture and rugs should be placed parallel with the walls of the room because:

1. This is a more economical use of floor space in a room.
2. This is a more comfortable and convenient arrangement.
3. The structural lines of the furniture are then in harmony with the structural lines of the room.

D. A very small picture should not be hung near a very large picture because:

1. This relation violates the principle of proportion.
2. The small picture then seems smaller than it really is.
3. The large picture detracts from the small.

E. A tall vase should be selected to hold flowers with long stems because:

1. The bouquet will tip over if a low vase is used.
2. The shapes of the vase and flowers are in harmony.
3. The stems receive a better supply of water.

F. We can secure informal balance in a wall arrangement by:

1. Placing a large secretary-desk and a chair at equal distances from the center.
2. Placing the desk near the corner and the chair near the center.
3. Placing the desk nearer the center and the chair nearer the corner.

G. When two or more colors are combined in one room the neutralized color should be used in larger areas because:

1. Large areas of intense colors are fatiguing to the eye.
2. The effect will be more interesting.
3. They help the eye to travel easily around the room.

H. When two or more colors are combined in one room one color should predominate because:

1. This is an easier way to get a harmonious color effect.
2. This makes a more interesting proportion of color.
3. A center of interest is created.

UNIT FIVE

THE BACKGROUND OF A ROOM

Preliminary Questions.—Write answers to the following questions before studying this unit. Save your papers until you have completed the unit.

1. If you wish to hang pictures on your wall, will you select flowered wall-paper or plain wall-paper? Why?

2. Why do rugs with large conspicuous medallions generally not make good floor coverings?

3. Would you choose a linoleum with a pattern of large black and white squares or one with a pattern of middle gray and dull red squares? Why?

4. How can we make the ceiling of a room look lower or higher? How can we make the room look larger or smaller?

5. Are rugs with large, realistic floral patterns in good taste? Explain.

6. If the walls are sand color, will it be better to have the woodwork bright yellow, golden oak, or painted to match the walls? Why?

7. Will glossy enamel paint or dull, flat paint give a more satisfying effect on the walls of a room?

8. Why should the walls, floor, and ceiling be kept as a background?

9. What points should be considered when selecting wall-paper?

10. What is the correct treatment for the ceiling in the average house?

The Importance of the Background in the Room.—The floor, walls, and ceiling of a room constitute the background against which the other furnishings are seen. Unless the background is correct, much of the beauty in the room may be lost. A mahogany chair, beautiful in line and color, placed against a wall covered with a large, strikingly figured wall-paper, loses its loveliness in the overpowering effect of the background. A rug that is too bold in color or pattern makes the floor too conspicuous and destroys the effectiveness of the floor as a background. The housewife who

possesses lovely furniture, rugs, and other furnishings may move into a new house or apartment only to find that her furnishings have lost their charm because they are seen against an unsuitable background. The treatment of walls, floors, and ceilings is always a problem in making an attractive room.

Very often radical changes can be made in the appearance of the room. If the ceiling is too high it can be made to appear lower or vice versa. A room that is of fair size may seem to shrink and become crowded because of the improper treatment of the walls. A well-proportioned room may be ruined by the background treatment or a badly proportioned room may be greatly improved. These and other problems concerning room background are discussed in the following pages.

PROBLEM 1. WHEN IS A FLOOR A GOOD BACKGROUND?

What are the qualities of a good background? Its very name is significant of the function which it fulfills. It must not compete for attention but remain quietly in place behind the objects which are placed in front of it. What are the qualities of design and color which keep the floor in place and prevent it from jumping out at us as soon as we enter a room? Let us see how we can apply our previous study of design and color to this particular problem.

First, as pointed out in our study of color values, the floor should be darker than walls or ceiling. The floor is the foundation of the room and must be dark enough to give the impression of proper support for walls, ceiling, and furnishings. Dark furniture resting on a light, delicately-colored rug or floor does not seem to have the proper support.

Second, the degree of intensity in color must be considered. Have you ever entered a room and immediately become conscious of the color in the rug? This is a good test for color in a rug. If you cannot enter the room without noticing the color of the rug, that color is too intense: bright color is never good for a background because it draws too much attention to itself. How can we look at the furniture or the people in the room if the rug is bright red, blue, or green?

Third, a patterned rug must have a conventionalized design. If you were asked to describe a good floor, you would say that it should be flat and smooth with no bumps on its surface. A good floor covering should keep this feeling of flatness and solidity. The rug with life-like representations of flowers and animals destroys this quality in the floor. When a rug has been made into a picture it is no longer suitable as a floor covering. We must discriminate between pictorial and conventionalized design for rugs in the same way that we do for book-covers, Fig. 42. The rug in Fig. 76 is thoroughly conventionalized in design. Although we can recognize flower and tree forms we do not feel that they are real flowers and trees growing in their natural state. The forms are conventionalized and fitted into a pattern which is unified and harmonious.

Fourth, a figured rug that is a good background must have a quiet and inconspicuous pattern. A rug with a large, boldly marked pattern is distracting. Large, conspicuous medallions, strong contrasts of color, and "spotty" effects of light and dark cannot make the floor a good background. The rug in Fig. 76 illustrates the type of pattern which is quiet enough to remain in the background. No part of the pattern stands out in such bold relief that it forces our attention. The rug will remain in the background when a piece of furniture is placed upon it.

FIG. 76



Courtesy of Alexander H. Revell Co., Chicago

There are no better illustrations of the difference in effect between the conspicuous and the inconspicuous pattern than those seen in linoleums. If we choose a large black

and white tile pattern, how can we expect the floor to remain a good background? Have you ever felt confused and perhaps slightly dizzy when walking across a conspicuous black and white tile floor in a public building? The discriminating person will choose a linoleum with a pattern that has a less striking contrast of values such as middle value gray and dull red or dark green and gray.

Further Study of the Floor as a Good Background.—1. Find two pictures of linoleum, one showing a good and one a poor background. Give reasons for your selection.

2. Cut two pictures from magazines, one illustrating a good background and one poor. Write the reasons for your selection.

3. Collect five samples of colored cloth or paper that would make good colors for plain rugs.

4. Find in catalogs and magazines pictures of rugs showing patterns. Exhibit these during your class time and decide by class vote which ones would make the best backgrounds.

5. Arrange a time and place when the class can discuss some real rugs. There may be rugs in the school building, small rugs can be carried to school, or a visit can be made to a store.

PROBLEM 2. WHEN ARE WALLS AND CEILINGS GOOD BACKGROUNDS?

The wall is a vertical support which upholds the ceiling, and its characteristics are solidity and flatness. No wall decoration should destroy these characteristics. A wall-paper that displays realistic pictures of flowers, birds, or landscapes cannot make the wall seem flat and solid. In the pictorial wall-paper shown in the first picture of Fig. 77 the effect is somewhat as though real flowers had been glued to the wall. The wall seems less flat and makes a poor background. The second wall-paper in Fig. 77 is much better adapted to make the wall seem flat and solid. Flowers are used in the pattern but they are made to conform to certain



FIG. 77

spaces. The result is a design conventionalized and flat in quality.

Scenic wall-papers which show panoramic landscape effects are essentially pictorial in character. For example, the wall of a certain dining-room covered with a large scenic pattern showed a vast panorama of hills and trees stretching far off into the distance. The sideboard placed against one wall had the appearance of being on the top of a hill and the doorway seemed to stand up alone, unsupported, in the middle of a grassy meadow. The incongruity of such a background is apparent.

Even though a pattern is thoroughly conventionalized and decorative in character, it will not serve as a good background if it is too bold and striking a contrast of light and dark. The sharp contrast of values in the wall-paper in Fig. 78 prevents it from being a good background. A picture hanging against this wall-paper would be lost and overpowered by the surrounding pattern. It is not necessary that wall-paper be plain in order to be a good background but if it is figured the pattern must not fight conspicuously for attention with the pictures or plaques that are hung against it.

The only suitable place for wall-papers with bold, conspicuous patterns is where a paneled effect is used in the treatment of the walls. But here, too, care should be used in selecting a bold and striking design lest the panels be too conspicuous. There are few rooms in the average type of house where such a treatment is advisable. It is better adapted to tea-rooms and club-houses. In no case should pictures ever be hung against such wall-paper.

Plain-colored walls can make perfect backgrounds provided the hue, value, and intensity of the color are correct. Their values should be darker than those of the ceiling but

lighter than those of the floor and the color cannot be intense if it is to remain in the background. Soft neutral shades such as putty, sand, and warm grays are generally pleasing in effect.

Ceilings are above our heads, and we do not feel com-

FIG. 78



fortable if they seem about to fall. If they are too dark in value, too intense in color, or are covered with a bold and striking pattern, the feeling of too great weight in the ceiling is produced. Rooms with heavy beamed ceilings often give this impression. A good rule is to make the ceiling lighter in value than the walls and to give it a color that tones in with the dominant color of the room.

Suggestions for Further Study.—1. Collect as many samples of wall-papers as possible. Dealers are generally willing to give away old sample books while pieces of wall-paper that have been left over can be brought from home. Classify these according to the following types: pictorial, conventionalized, those which make good backgrounds, and those which should be used only in panel treatments. The decision should be made by class vote after there has been a discussion of each paper.

PROBLEM 3. HOW CAN THE WOODWORK BE MADE PART OF THE BACKGROUND?

The woodwork, or trim, as it is sometimes called, is part of the wall and for that reason must be thought of as part of the background. Probably the most successful treatment is keeping the color of the woodwork in close relation both in hue and value to the color of the wall. For example, in a room where the walls are a soft putty color, the woodwork may be painted the same color, perhaps a tone darker. In the room shown in Fig. 175 the walls and woodwork are of an ivory color. The corner cupboard has been painted a darker tone of the same color, which accents its graceful shape and proportion.

It is much simpler to match the hue and value of walls and woodwork when the woodwork is painted. When the woodwork is finished in natural wood the problem is more difficult. Very often the stain makes the color of the wood too dark or too intense in color. Oak is sometimes finished in a rather glaring yellowish color known as 'golden oak' and sometimes it is stained a very dark brown. In either case it is not advisable to match the walls to the color of the woodwork. In the former case the yellowness of the whole wall makes an unpleasant background and in the latter case the walls will be too dark. If it is not possible to have the woodwork refinished, there is no help for it but to have the woodwork color in contrast to that of the walls. This, of

FIG. 79



course, makes the woodwork stand out conspicuously. In cases where the doors and windows are well proportioned and well placed in the wall spaces, it is not objectionable to have the woodwork stand out through the color contrast. An excellent example of such contrast is shown in Fig. 79. Here the dark rail and stair treads accent the good design of the staircase. In this, the dark woodwork also helps to relate the furniture and floor to the light background in a pleasing fashion. Ugly woodwork, however, or woodwork that cuts up the wall into badly proportioned rectangles, should be made as inconspicuous as possible. Where it proves too expensive to have oak woodwork that is too dark or too yellow refinished in a soft gray or brown, it should be painted the same color as the wall.

A safe rule to follow in staining natural wood is to stain it a middle value or above but not too dark. If the woodwork is well designed, however, it can be made darker so that it forms a part of the decoration of the room. Mahogany and walnut stains are naturally dark in value and should be used only in rooms where the woodwork is good enough in design to deserve emphasis.

Suggestions for Further Study.—1. Criticize the woodwork in your schoolroom. Does it form part of the background or does it stand out in contrast to the wall? Is it correctly treated?

2. If you could change the woodwork in your own room, how would you do so? Why?

3. Trace and color Fig. 48. Make the woodwork a neutralized color and choose a wall color which is suitable to combine with it. Be sure the woodwork is a well-neutralized color. Use either water colors or crayons.

4. Study Figs. 68, 69, and 71. Is the woodwork part of the background? State your reasons.

PROBLEM 4. HOW DOES CHOICE OF FINISH CONTRIBUTE TO A GOOD BACKGROUND?

The beauty of a wall depends to a great extent upon the choice of the right finish. It may be painted, papered, or covered with some cloth material such as burlap, sanitas, or grass-cloth. Whatever type of finish is used, a texture is desirable which does not reflect the light unpleasantly. It should be dull and lusterless. There are certain kinds of paints and papers with a smooth texture which reflect the light disagreeably. Enamel paints are bad on smooth plaster walls but can be used successfully on rough surfaced plaster walls because the rough surface breaks up the light and the innumerable tiny shadows produce a pleasing effect. Glossy, enamel paints have their advantages in kitchens and bedrooms because they can be washed but in other rooms it is preferable to have a dull, lusterless paint as a finish. There are two kinds of dull paints, one the water-color paint known as *calcimine* and the other an oil-paint generally called *flat* paint. Calcimine is inexpensive and can be renewed frequently. It is more pleasing applied on rough plaster or over old wall-paper than on smooth plaster. One way of using oil-paints to give a nice effect to smooth plaster walls is known as spatter or stipple-work. First the wall is painted a plain color and while the paint is still wet one or two other colors are spattered or stippled on the ground color. The result is a fine, pebbled effect showing an interesting gradation of color but appearing much like one color from a little distance.

An Experiment With Paints.—To become familiar with the different kinds of paints suitable for the finish of walls and woodwork, it is necessary to experiment with actual paints. Secure different kinds of paints including enamel, flat paint, and calcimine. These can be bought in small quantities for the purpose of experimentation. Paint an area of about

two feet square on a wooden board or on a piece of composition board (sometimes called beaver board) with each kind of paint which you are able to secure. After these are dry set them up and inspect them for their relative merits as to pleasing quality.

Texture in Wall-Papers.—Wall-papers differ in quality of texture almost as much as paints. Although they are seldom as shiny as enamel paints, some of them reflect much more light than others. Wall-papers reflect the light unpleasantly when made with a very smooth, plain surface or when printed with gold or silver gilt. Pleasing textures are given to papers in different ways. Some papers achieve a pleasing texture through a fine mingling of colors. A paper may appear a warm gray at a little distance but prove upon close examination to consist of a finely gradated mingling of dull blues and tans. A paper printed with a single color of flat gray cannot give the same pleasing texture. Another means of achieving good texture is a process called *embossing*. In this process the paper is given a raised, pebbled surface by running it between heavy embossing rollers. These pebbled effects vary in pattern from fine to coarse. Light is reflected from the surface of these embossed papers just as from the surface of the rough plaster wall. The roughness adds to the pleasing quality. Often embossing and mingled color are combined in the same paper. Still another way of securing texture is to use a paper with a rough, fibrous surface. These different textures can be detected by close examination and feeling.

A Study of Wall-Papers.—Classify all the wall-papers which you have collected according to the way in which texture was produced in each. Which textures do you find most pleasing? It will be helpful in this study to try and find words which describe the different textures found in wall-paper.

Stain Finishes for Wood.—It is sometimes more desirable to stain wood than to paint it. Stains are transparent,

showing the natural grain of the wood, while paint is opaque and hides the grain. It is natural, therefore, to stain the woods that have a beautiful grain and to paint those where we wish to conceal the grain. It is, of course, impossible to stain a wood that has previously been painted unless the paint has first been removed. Stain finishes are often spoken of as natural wood finishes, not because the color of the natural wood shows, but because the natural grain shows. In order to appreciate the beauty of stain finishes, it is necessary to experiment with different kinds of stains and different kinds of wood. Collect samples of such woods as oak, pine, walnut, birch, and gumwood. Also secure small quantities of as many different kinds of stains as possible. These are sold under such names as mahogany, walnut, oak, and weathered oak. Stain small samples of wood and compare the results for the beauty of their finish.

The Comparative Merits of Varnish, Oil, and Wax.—After the woodwork and floors have been stained we must decide whether the finish will be completed by varnishing, oiling, or waxing. Each of these finishes has certain claims to merit, from the standpoints of both durability and beauty. Varnish is a durable finish and is frequently used where this quality is of primary importance. From the several kinds of varnish, each suited to a different purpose, we select the kind that will give the result we desire. First of all there are the very glossy varnishes, undesirable because of the disagreeable way in which they reflect the light. The spar varnish is very durable but too shiny to give a pleasing effect. Shellac is a kind of varnish that has a very high gloss and, though not beautiful, dries quickly and wears well. It differs from other varnishes in that it is mixed with wood alcohol rather than oil. There are many grades and qualities of glossy varnishes but they are generally undesirable

because of the cheap effect which they somehow give to the wood. The hard shiny surface has a particular purpose in the kitchen or the bathroom but very shiny effects should be avoided. Shiny surfaces which reflect too much light are disagreeable and we find that they make unpleasant backgrounds for the floors in the living-room, bedroom, and dining-room.

However, there are other varnishes which give a more satisfactory finish because they are dull and flat. One type of varnish which gives a pleasingly dull and lustrous effect is known as a *flat-drying* varnish. Unfortunately we sometimes use the more durable shiny varnish instead of the flat varnish which gives a more pleasing effect. Sometimes the shiny varnished surface can be lightly sandpapered to remove the shiny finish and yet retain the durable quality. Another kind of varnish which gives even a more beautiful effect than the flat-drying varnish is known as a *rubbing* varnish. This varnish requires more labor because it is necessary to apply several coats of varnish, each of which must be rubbed down with fine sandpaper or steel wool, and after the final coat must be rubbed with powdered pumice and oil. This finish gives a very pleasing effect but because it is expensive in time and labor it is not used as often as the other finishes. It is, however, frequently used for finishing fine furniture.

Some varnishes have color already mixed with them so that it is possible to stain and varnish both with one operation. This, however, is not very satisfactory because the grain of the wood is somewhat blurred and the whole effect is rather muddy.

Another method of finishing wood after it has been stained is by rubbing with oil or wax. When finished with oil alone stained wood has a dull, flat appearance which has

its own particular charm. This finish, however, is not altogether satisfactory because it may become muddy and gummy after repeated rubbing with oil.

Probably the wax finish is preferred by most people because of the polished, lustrous effect which it gives to the surface of the wood. When a wax finish is used the wood is generally oiled first in order to fill the pores. "Feed the wood with oil and polish it with wax" is an old saying that originated many hundred years ago. The wax forms a protective coat for the oil and gives a soft, lustrous finish that is most beautiful.

Experiment with Varnish, Wax, and Oil.—We cannot learn to recognize the differences and appreciate the beautiful qualities of these finishes until we have experimented with them. Use your samples of stained wood and try each of the finishes described in the paragraph above. A group of students should be appointed to work with each type of finish. Each group should present the result of their experiment to the class.

Other Suggestions for Study.—1. What kind of paint is used on the walls of your school? Do you consider it satisfactory as regards the reflection of light? Is it too glossy?

2. Collect as many samples of wood finishes as you can. Write to paint companies, ask the wood-shop teacher for samples and visit paint stores.

PROBLEM 5. HOW CAN THE BACKGROUND CHANGE THE APPEARANCE OF A ROOM?

The pleasing effect in a room depends to some extent upon the proportions of the wall space, the height of the ceiling, the size of the room, and the placing of the doors and windows. If these are well designed, the room offers no problem in this respect. Too often we find wall space uninteresting in proportion, rooms too small, doors and windows badly proportioned, and ceilings too high or too low. It is not always possible to remodel a house in order to

correct bad proportions but often we can effect a change in appearance by a less expensive method. For example, a small room will appear larger if a light value plain-colored wall-paper is used. A cool and receding color will also increase the feeling of spaciousness. Patterned wall-papers always make a room seem smaller and more crowded; the larger the pattern, the smaller the room seems to be. Fig. 80 shows a bedroom papered with figured paper. This is the same room shown with plain paper in Fig. 48. What is the apparent difference in the size of the two rooms? The two drawings are exactly the same size.

Many small rugs which cut up the floor space make a room seem smaller. This is another factor which makes the room in Fig. 80 smaller than the room in Fig. 48. The one large rug in Fig. 48 helps to give the feeling of added space.

In many old houses we find ceilings that are much too high for our modern furniture. This effect can be somewhat relieved by the introduction of horizontal lines and long horizontal wall spaces. In picture 1, Fig. 81, the many vertical lines accentuate the tall narrow proportions of this wall. In the second picture the vertical lines of the striped wall-paper have been eliminated and a molding has been used to panel the wall, breaking the up and down movement. A long horizontal picture has here been substituted for the vertical picture and tall candlesticks. A comparison of the two walls shows a decided difference in the apparent height of the ceiling.

Occasionally the opposite problem is presented when the ceiling is too low. It is obvious that in order to add height, the vertical lines must be emphasized. The first picture of Fig. 82 shows a wall in which the long, low effect is increased by the use of the dropped picture-molding, the plate-rail, and the dark value of the woodwork in contrast

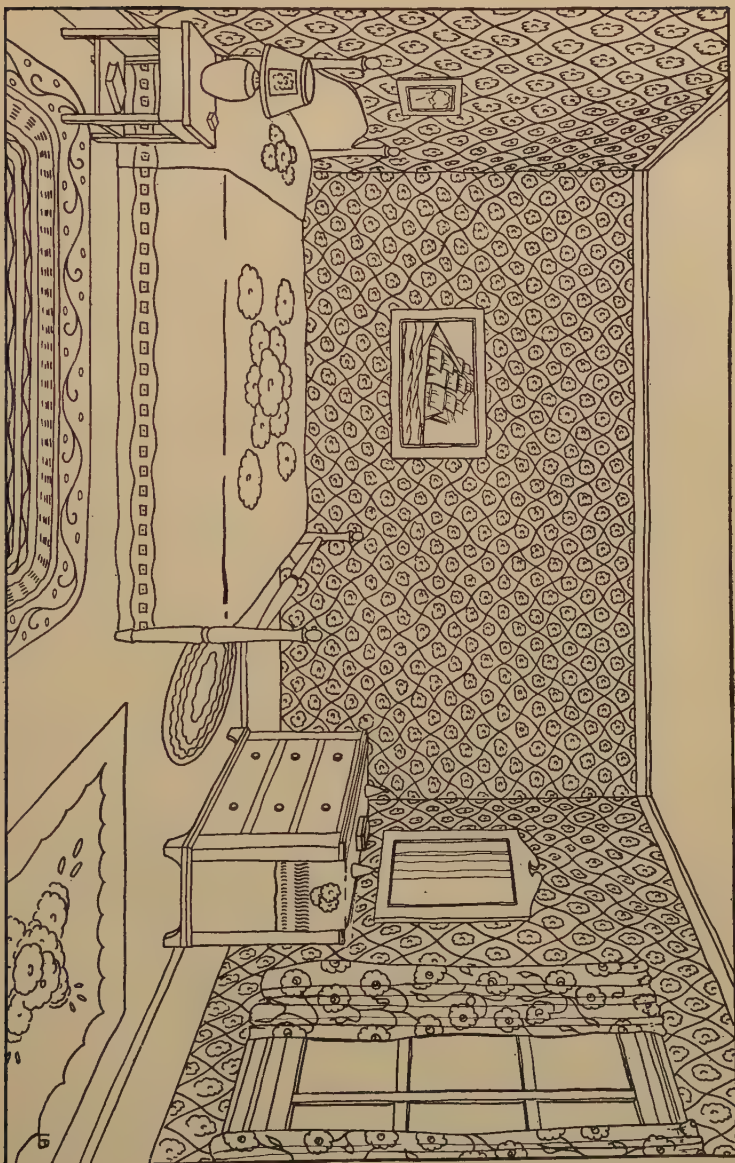


FIG. 80

to the walls. In the second picture the picture-molding has been raised to the ceiling, the plate-rail removed, and the value of the woodwork made light to match the wall-paper.

FIG. 81



The striped paper adds considerably to the effect of height in the second picture, and the ladder back chairs also lead the eye upward.

FIG. 82



Windows which are badly proportioned can be greatly improved by proper curtaining. This problem in curtaining is discussed in Unit Six.

An Exercise in Changing Proportions.—Make a sketch of a wall in your home or one seen elsewhere that is poor in proportion. Then make a second sketch showing how it can be improved.

FINAL TEST ON THE CONTENTS OF THIS UNIT 141

Suggestions for Additional Reading.—Some books are listed below that will be helpful to you in looking up special topics in connection with this unit of study.

"Wood Finishing." Harry R. Jeffrey. The Manual Arts Press.

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"Home Furnishing and Decoration." Ross Crane. F. J. Drake.

"A Simple Course in Home Decoration." Winnifred Fales. Small, Maynard & Co.

"Interior Decoration for the Small Home." A. L. Rolfe. The Macmillan Co.

A FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Criticize your original answers. What improvement have you made?

II. You should be able to make a list of ten standards by which to judge the background of a room. They should be of the same type as those listed on pages 118 and 119.

III. Trace the room interior shown in Fig. 48. Color the walls, ceiling, woodwork, and floors so that they make a good background. Have your classmates criticize your work for general pleasing effect, intensity of color, values, and harmony.

IV. Plan the background which you think would be ideal for your own room at home. Collect samples of real materials if possible, or pictures showing what you would use for floors, rugs, walls, and ceiling. This will be a test of what you have learned in this and previous units of study. You should be able to plan the background of your room so that the colors are right, and the values in the proper relation to each other; to choose the right kind of wall-paper, and to change any bad proportions. Make a drawing of one wall in your room and color it according to the samples which you collect.

V. If you have thoroughly mastered the contents of this unit you should be able to do the following exercise without difficulty. This should be a class exercise for which only twenty minutes should be allowed.

List three points to remember in the treatment of floors and floor coverings.

List four points to remember in the treatment of walls.

List three points to remember in regard to ceilings.

List two points to remember in regard to woodwork.

List three things to remember about wood finishes.

List three things to remember about textures in wall-paper.

List two ways in which high ceilings can be made to appear lower.

List three ways in which low ceilings can be made to appear higher.

UNIT SIX

HOW TO CURTAIN OUR WINDOWS

Preliminary Questions.—Write answers to the following questions before studying the unit. Save your paper until you have completed the unit.

1. Give three reasons why you like to have curtains at your windows.
2. Would you rather have the curtains in your bedroom a part of the background or a center of interest? Why?
3. Is it in better taste to let curtains hang straight or to tie them back? Why?
4. At what kind of a window is it correct to use a valance?
5. In a small room, would you use a curtain material with a large or small pattern?
6. What is the best way to curtain long horizontal windows?
7. Would it be better to use curtains of net, cretonne, or casement cloth in a rather dark living-room? Why?
8. When is it wise to use figured curtain material?
9. When the light shines through pale cream-yellow curtains, what effect does it have on the cheerfulness of the room?
10. Will intense color in the curtains make the room appear larger or smaller?

Choosing the Right Curtains.—There are so many attractive curtain materials on the market to-day that to many of us the problem of curtaining our windows is a pleasure rather than a task. If we earnestly consider the problem and put to use all the principles of art already learned, we shall be almost certain to succeed in solving this problem correctly. The first thing to consider in curtaining our windows is the requirement of each window. Some windows are curtained to secure privacy, others to soften the glaring light, and others to relieve the bare effect of the window-frame without shutting out any light. We should

know materials suitable for each of these purposes. No matter for what purpose we curtain a window, we should know how to do it according to the principles of design and color harmony. The window should harmonize with the rest of the room, sometimes as a part of the background and sometimes as a center of interest. If the room has other centers of interest such as pottery, pictures, and tapestries, it is wise to keep the curtains a part of the background. Have you ever had the experience of walking into a room where the curtains immediately forced themselves on your attention? Perhaps they were bright orange or brilliant green in a room that was otherwise quiet and unobtrusive in color, or perhaps they were made of a handsome brocade material in a room where the other furnishings were very simple. Have you ever had the opportunity of selecting your own curtains and then been disappointed when they were hung in place? We should be able to visualize the curtains before they are hung and should consider the problem of curtaining from every angle before making our selections.

PROBLEM 1. HOW CAN WE SECURE GOOD LINE AND PROPORTION IN OUR CURTAINS?

Most windows are rectangular in shape and this gives us our keynote in planning the lines in our curtains. In the first picture in Fig. 83 the lines of the curtains are in harmony with the structural lines of the window. In the second picture in Fig. 83 the curtains also hang in long folds, and although they are tied back the lines are not in such violent opposition to the rectangular window-frame that the effect lacks harmony. The slight curve of the line merely offers variety. In the third picture of Fig. 83 the curves are so

decided as to be entirely inharmonious. There is no transition from the rectangular shape of the window to the very round curves of the curtain. The curves suggest the fes-

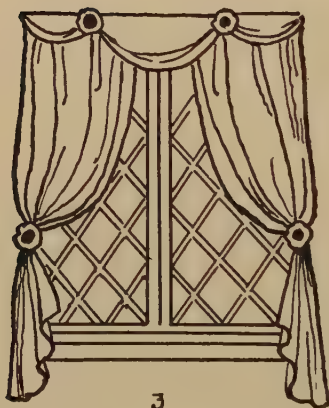
FIG. 83



1



2



3



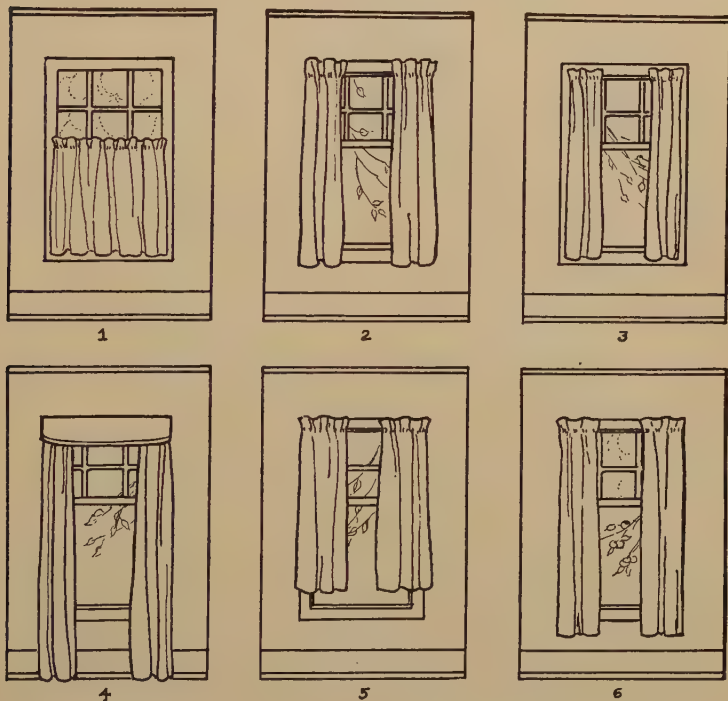
4

tooning of a Christmas tree rather than the curtaining of a window. The shapes as well as the lines are ugly and disturbing in effect. In the fourth picture of Fig. 83 the

curtains are drawn back, forming lines that are inharmonious with the rectangle of the window. They also divide the window into ugly triangular shapes.

The length of a curtain offers a problem in proportion that must be taken into account in planning an attractive

FIG. 84



window. In Fig. 84 the same window is curtained in six different ways showing how the length may vary. The sash curtain shown in the first picture is always bad from the artistic point of view. It divides the window into halves, leaving the top part bare and unrelieved. There is no effect of unity because the top and bottom of the window do not

seem to be related. In pictures 2 and 3 the proportions of the curtains are well related to the window. In No. 2 the curtain just covers the top, sides, and bottom of the woodwork. In No. 3 an edge of wood is left showing all the way around. Many people feel that this is preferable to covering the woodwork because it shows the architectural support of the window. The woodwork, if it is not attractive, may be better covered. In the fourth picture the drapes are made long enough to reach the floor. These draperies form a transitional line from the window to the floor and in some cases give much needed height. In Nos. 5 and 6 the length of the curtain is bad. In No. 5 the curtains are obviously too short for the window. We feel that they are inadequate and the proportion of spaces disturbs us. In No. 6 the bottom of the curtain reaches to a point about half-way from the bottom of the woodwork to the floor. Neither of these curtains extends to a structural line of the window. They seem to have been stopped because there was in the one case not quite enough material to reach the bottom and in the other a little too much which might just as well be used.

Suggestions for Further Study.—Observe the windows of the houses as you walk along the street to school. Are the lines and proportions expressed in curtain arrangements evident in the exteriors?

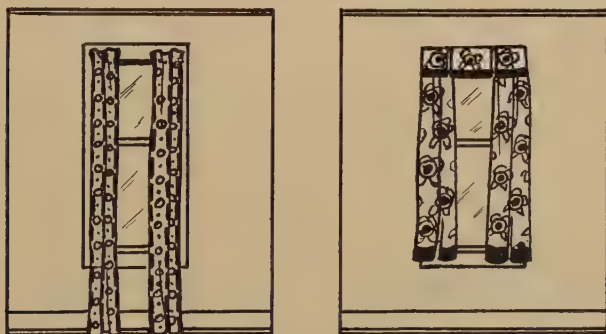
2. Make a collection of pictures from newspapers and magazines showing curtain arrangements. Write one sentence under each picture giving your opinion of its art quality.

3. Make a sketch of a window at home and draw the curtain arrangement you think should be used.

PROBLEM 2. HOW CAN CURTAINS APPARENTLY CHANGE THE PROPORTIONS OF A WINDOW?

Lines and spaces are used in order to change the proportions of a window in the same way that they are used to change the proportions of a wall. In Fig. 85, a tall, thin window has been treated in two different ways. The curtains in the first picture accentuate its height because they extend to the floor and there is no horizontal line to break

FIG. 85



the length. In the second picture a valance has been added, and the curtains are only long enough to reach to the windowsill. Notice also that the curtains are hung so that they cover the woodwork at each side, thus eliminating another vertical line.

In the case of the very long horizontal window shown in Fig. 86 the problem is exactly the reverse. In the first picture the curtains exaggerate the already badly proportioned window. In the second picture the valance has been omitted and every line accentuates the vertical rather than the horizontal. In the case of horizontally proportioned windows, other than the small ones that are placed high in

the wall, it helps the vertical feeling to drop the curtain to the floor. We may plan pleasing and correct curtain arrangements for our windows by remembering that emphasis on vertical lines adds height and emphasis on horizontal lines adds breadth. This can even be applied in the selection of figured materials. Any suggestion of an up and down pattern or a stripe will add to the effect of height.

FIG. 86



Additional Exercises.—1. Make a drawing of the windows in your classroom. Plan the curtain arrangement that you think would be most suitable.

2. Take the measurements of some window at home and draw it to scale. A good scale to use on large paper is one inch to one foot. Plan the curtains so that they are in good proportion. If the window is not well proportioned, plan curtains that improve the proportions.

PROBLEM 3. WHAT CONTROLS THE CHOICE OF COLOR IN CURTAINS?

There are various things that we should consider in choosing the color for our curtains. First, we must decide whether they are to be a part of the background or to be used as a decorative feature. Second, we must decide what color should be transmitted through the thin glass curtains to make the room cooler or warmer as desired. Third, we

must choose a color that harmonizes with the other furnishings of the room. Fourth, we must take into consideration the size of the room.

If the curtains are to form a part of the background, they should not offer too bold a contrast in hue, value, and intensity with the color of the walls. All the rules which we follow in making a good background of the walls also apply to curtains. If we have sand-colored walls and use bright gold-colored curtains, they will not remain in the background. Although the hue and value may be near to that of the wall the intensity is much too strong for a background color. But if grayish-tan casement cloth or monk's cloth is used the curtains will harmonize with the walls and make a good background. Another example of curtains which do not form a part of the background occurs when the walls and woodwork are ivory and the curtains are dull rose color. What is it that keeps the curtains in this room from being a part of the background? The dull rose curtains might give a pleasing effect, however, if the other furnishings in the room demanded that the curtains used give a decorative note. The first thing to decide in choosing our curtains, then, is whether it is wise to make them a decorative note or to keep them as part of the background.

If thin glass curtains are to be hung so that they stretch across the window, we must choose a curtain transmitting the color which we wish in the room. For example, light entering a room through lavender or pale blue curtains will be cool and is certainly not desirable in a room with a north exposure and little sunshine. Such a room should be curtained in shades of cream, yellow, tan, or tints of pink and rose. It is not necessary that the color in curtains be very intense in order to effect the quality of warm or cool light in the room. Quite neutralized shades and delicate tints will

color the light that shines through them and pervades the room. Pongee or casement cloth, which is generally a neutralized shade of orange, gives a distinct feeling of warmth to the light which is transmitted. It is an excellent plan when buying curtains to hold them up to the light and study the color of light that shines through.

The third point to be considered in choosing the color of our curtains is to make sure that they harmonize with the general color scheme of the room. It is safe to follow the rule of making the color of the curtains echo one of the large color areas in the room, the walls, the rugs, or the upholstering on the furniture. This creates a rhythmic and balanced arrangement of color that is pleasing. However, it is best not to repeat the vivid color found in a piece of pottery or picture by using plain, bright-colored draperies as vivid color should be used in small areas. Curtains form one of the large color areas in the room as you remember from your study of color in Unit One. Even when the curtains are to form a center of interest, the color should not be too intense as intense color in large areas is fatiguing. Can you think of any other reason why intense color in large areas should not be used? The white curtain is a particular problem which must be considered in harmonizing the color of the curtains to the rest of the room. In a living-room where the color scheme is built around the triad combination of red, yellow, and blue and kept dark and rich in tone, a white curtain fails to harmonize. It seems staring, out of place, and obviously bad. Even in a room which is lighter and more delicate in its coloring the white curtain may be out of place. For example, a room with ivory woodwork; cream walls; a violet, tan, and green rug in light tones; and light gray-green furniture cannot be correctly curtained with white. Even though the walls are light in value the absolute whiteness of

the curtain is not in key with the cream and ivory tint. The white curtain can be used successfully only in rooms where there are other large areas of white. In the bedroom where the walls are covered with a light figured paper having a white background, or where a white bedspread and white dresser covers are used, the white curtains may be most attractive.

The size of the room must also be taken into consideration in selecting the color of the curtains. If the room is small and an increase in the effect of space is desired, the curtains must be kept as a part of the background. If the curtains are contrasting in color so as to make a decorative note, they will divide the background into smaller areas, and make the room seem smaller.

Some Experiments in the Choice of Color for Curtains.—1. Experiment with some large pieces of thin, colored material such as cheese-cloth or voile. Hold each piece up to a window through which light shines strongly and note the color and quality of light which falls on the objects near the window.

2. Experiment by combining pieces of curtain material and wall-paper. How many combinations can you find where the curtains help to form a part of a pleasing background? How many combinations are there where the curtains form a decorative note without offering too vivid a contrast? How many combinations can you find where the curtains would make a room look smaller?

PROBLEM 4. WHAT IS GOOD DESIGN IN CURTAIN MATERIALS?

There is a prevalent idea that good design and color come only in the more expensive materials. At the present time it is possible to select a very cheap material with considerable art quality. Whether we buy expensive or inexpensive materials we should be able to select those that are pleasing in design and color. Our ability to select well-

designed curtain material depends more upon our knowledge and understanding of art principles than upon the amount of money we have to spend. The two pieces of curtain materials in Fig. 87 were both bought for thirty-five cents a yard from the same counter. The design in the first is pictorial in

FIG. 87



quality with its vases of luxuriant roses. There is no feeling of unity throughout the design, chiefly because there is no relation between the large vases of roses and the tiny flowers sprinkled over the background. The principle of proportion has been violated by too great a contrast of sizes. Nor is there any rhythmic feeling throughout the pattern, since there is nothing to carry the eye from one part of the pattern to the other. The second design in Fig. 87 is more decorative

in character. The flowers, leaves, and birds have been conventionalized and are flat in color with no attempt to make them look real through shading. The different parts of the design are in better proportion to each other than in the first and a rhythmic, unified feeling is introduced by the black outline which carries the eye from one part of the design to the other.

Scale of Pattern.—One factor that should influence our selection of figured curtain material is the size of the pattern. If the pattern is very large it should not be used at small windows because it is out of proportion. Another way of expressing this is to say that it is *out of scale*, or that the scale is too large for the window. When we speak of objects or the parts of objects as being well proportioned to each other, we say that they are *in scale*. If they are not well proportioned we say that they are not in scale. For example, the different parts of the first pattern in Fig. 87 are out of scale. When we are selecting figured curtain material the scale of the pattern is a consideration to keep in mind. The pattern should be small enough to repeat several times in order to give a unified effect or to be in scale with the window.

To summarize, a good pattern for curtains must express the principles of design. The different parts of the pattern must seem to belong together so that the effect of the whole is harmonious and unified. The lines and masses of the pattern must be arranged so as to express an easy rhythmic movement from one part of the pattern to another. There should be good proportion in the spacing of the different parts. Too much variation or monotonous spacing is not interesting. The design should be decorative and conventionalized rather than pictorial. Realistic pictures of flowering plants and flying birds have no place on curtains which we hang in folds at our windows.

Suggestions for Further Study.—1. Criticize three pieces of figured curtain material that are hung on the wall for study. Make your criticism according to the principles enumerated in the paragraph above.

FIG. 88



Courtesy of The Metropolitan Museum of Art

2. Write your opinion of the way in which the art principles are expressed in the patterned material in Fig. 88.

Is the design rhythmic?

Are the parts of the pattern in good proportion?

Is the proportion of light and dark good?

Does each repeat of the pattern have a center of interest?

PROBLEM 5. HOW SHALL WE DECIDE WHETHER TO USE PLAIN OR FIGURED MATERIAL?

Probably the first consideration in deciding whether to use plain or figured material depends on the use of figured designs in the other furnishings of the room. If the wall-paper has a figured pattern or if the rugs and upholstery in the furniture have definitely marked patterns, it is best by all means to use plain curtain material. Fig. 80 shows the distracting and chaotic effect which results when rugs, wall-paper, and curtains have well-marked patterns. The principle of emphasis has been violated and we are asked to give our attention to so many things at one time that we are confused. Contrast this haphazard use of materials with the combination of plain and figured material in Fig. 48. In this room the figured material is used only in the curtains and one or two other places. We feel that the room has been well planned, and the result is restful and attractive. The rule that too many figured materials should not be combined in the same room may be modified when we are dealing with materials that have inconspicuous patterns. Some figured materials have patterns which are so inconspicuous that a short distance away they carry as plain materials. Small, indistinct patterns often lend a more pleasing quality of texture to materials. The upholstery material and cretonne that are combined in Fig. 89 are harmonious because the pattern of the upholstery material is subordinated to the pattern of the curtain material. It is smaller and has less contrast of values.

Curtains should generally hang in folds at the windows rather than stretched tightly across the window. It is well to consider this when purchasing your material. A pattern which is very large is often considerably changed in effect

when it hangs in folds. Before making your purchase try hanging the material in folds to see what effect it will give. If you are planning to use the same material to cover sofa-pillows or to make slip-covers for chairs, you must have a pattern that looks well when hanging in folds and also when plain. The cretonne in Fig. 89 looks well when hung in folds.

Suggestions for Further Study.—1. Do you think it would make an attractive room to combine the wall-paper in Fig. 78, the rug in Fig. 76, the furniture in Fig. 102, and the curtains in Fig. 89? Give reasons for your answer.

2. Describe some room at home or one that you know well and tell whether you would use plain or figured curtain material.

3. If you were to put curtains in your schoolroom would you use plain or figured material? Why?

4. If you were to use figured material in a medium-sized room with many windows, what kind of pattern would you choose?

5. Select a sample of curtain material that you would use to curtain a window 6 feet by 3 feet.

PROBLEM 6. DO YOU KNOW STANDARD CURTAIN MATERIALS AND THEIR CHARACTERISTICS?

Selection of Curtain Material: Amount of Light Shut Out.—There are certain materials which are so well adapted to particular uses in curtaining that they have become standardized. Although it is by no means necessary to confine one's choice to these materials, a knowledge of them helps considerably in making a wise selection. Some materials have become popular because they are thin enough to permit plenty of light to enter the room and yet soften the glare from too much light. They also prevent passers-by from seeing in but do not prevent the occupants of the room from seeing out. Examples of this type of material are nets, marquissette, scrim, dotted Swiss, voile, and theatrical



FIG. 89



gauze. In a second class are materials of medium weight which shut out more light than the sheer materials and obscure the view when drawn across the window. Examples of this type are casement cloth and pongee. Another class are the materials that exclude so much light that they are generally used only for drapes or where the curtains are to be drawn across the window for the purpose of securing privacy. Materials popular for this purpose are cretonnes, chintzes, brocades, reps, monk's cloth, and velours.

Selection of Curtain Materials: Appropriate to Type of Furnishings.—Another reason that certain curtain materials have become popular is because they are well suited for particular types of rooms. The rich and luxurious appearance of silk brocades and velours is harmonious with the formal, elaborately furnished type of room. In the more simple and informal type of room such materials as chintz, casement cloth, and marquisette are appropriate. Have you ever seen in the more simple type of room a window overdressed with silk brocades and fringes? Such a mistake as this is distinctly a violation of the principle of harmony and of good taste.

Selection of Materials: Texture.—Standard curtain materials have characteristic textures that make them suitable for certain uses. Velour, with its velvet-like quality, is soft and luxurious to the touch. It is agreeable as a curtain material because it hangs in long straight folds giving a quiet, dignified effect. Part of its charm is due to the manner in which the light is absorbed in the shadows of the folds, making them very deep in contrast to the light portions. This effect is the result of the so-called pile weave used in making this material. Upon examining the material closely, you can see the many little ends called the pile which project from the surface of the cloth. It is the pile

which causes the light to be absorbed so deeply in the shadows and to be reflected so definitely from the other parts. This absorption and reflection of light is much more marked in silk velour than in cotton velour because of the difference in fiber.

Scrim and marquissette represent a type of material with a texture quite different from velvet. They vary from a very delicate, sheer quality to those of a much heavier quality. Their characteristic texture is achieved by an open weave which gives the feeling of lightness. These materials differ greatly in their quality of softness and pliability, due to the yarns from which the materials are woven. Some are made from a hard twisted yarn which makes a stiff, less pliable material. Such materials do not hang in soft, straight folds at a window but have a slightly bulging effect. Theatrical gauze is another open weave material that is slightly stiff in its texture. The stiffness of this material is due to its being made from linen yarns which are naturally stiff.

Cretonnes and chintzes are materials that have characteristic textures. Compare a piece of cretonne with a piece of velvet and a piece of scrim and the difference is at once obvious. Cretonnes and chintzes vary greatly in textures among themselves. Some of them are woven from soft yarns, and drape easily into long, straight folds at the window; others, made from tightly twisted cotton yarns, or from linen yarns, are stiffer and more unyielding in character.

One factor that enters into texture is the quality of the material itself. A cheap, sleazy, or poorly made piece of velour, cretonne, or any other curtain material lacks fine quality in its texture and is disagreeable.

The problem of selecting an agreeable texture in curtain material includes not only selecting a fine texture, but a texture that will combine well with the other things in the

room. There is a lack of harmony between the texture of richly brocaded silk-upholstered chairs and simple dotted Swiss curtains. The texture of wicker furniture demands the texture and quality of cretonne rather than that of velour. The harsh texture of grass rugs cannot be combined successfully with silk marquisette curtains. One bedroom attractively furnished in simple painted furniture and hand-woven rugs was spoiled when elaborate silk curtains were hung at the windows.

Exercises in the Study of Curtain Materials.—1. List all the names of curtain materials that you can find in newspaper advertisements.

a. Experiment by holding different pieces of material up to the light to ascertain how much light is permitted to enter.

b. Try draping such different types of material as brocade, velour, scrim, casement cloth, and cretonne to learn their characteristics as to draping.

2. Make a table like that shown below and list all the curtain materials that you know. Write the descriptions of the material in the appropriate places.

Name of material	Amount of light	Kind of texture	Glass curtain or drapes	Appropriate use

Suggestions for Additional Readings:

"Textile Fabrics and How to Know Them." Grace Denny. J. B. Lippincott Co.

"Textile Fabrics." Elizabeth Dyer. Houghton, Mifflin Co.

"Shelter and Clothing." Anna M. Cooley and Helen Kinne. The Macmillan Co.

"Textiles and Clothing." Ellen B. McGowan and Charlotte N. Waite. The Macmillan Co.

"How to Know Textiles." Cassie P. Small. Ginn & Co.

"Principles of Window Curtaining." Mary Allen Davis. U. S. Dept. of Agriculture. Farmers' Bulletin No. 1516.

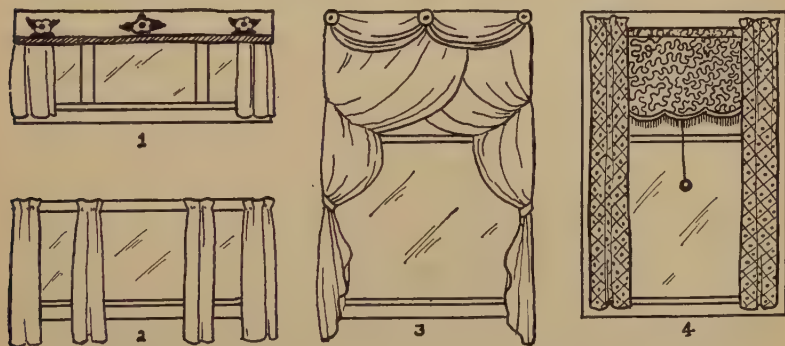
"Textiles." Mary Schenck Woolman and Ellen B. McGowan. The Macmillan Co.

A FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Write an answer to each of the questions at the beginning of this unit. Criticize your original answers. What improvement have you made?

II. Read the description of a room in the following paragraph. Decide what kinds of curtain you would use in the doorways and at the windows. State the color, kind of material, and style of curtain that you would use. Fig. 50 shows the arrangement of furniture.

FIG. 90

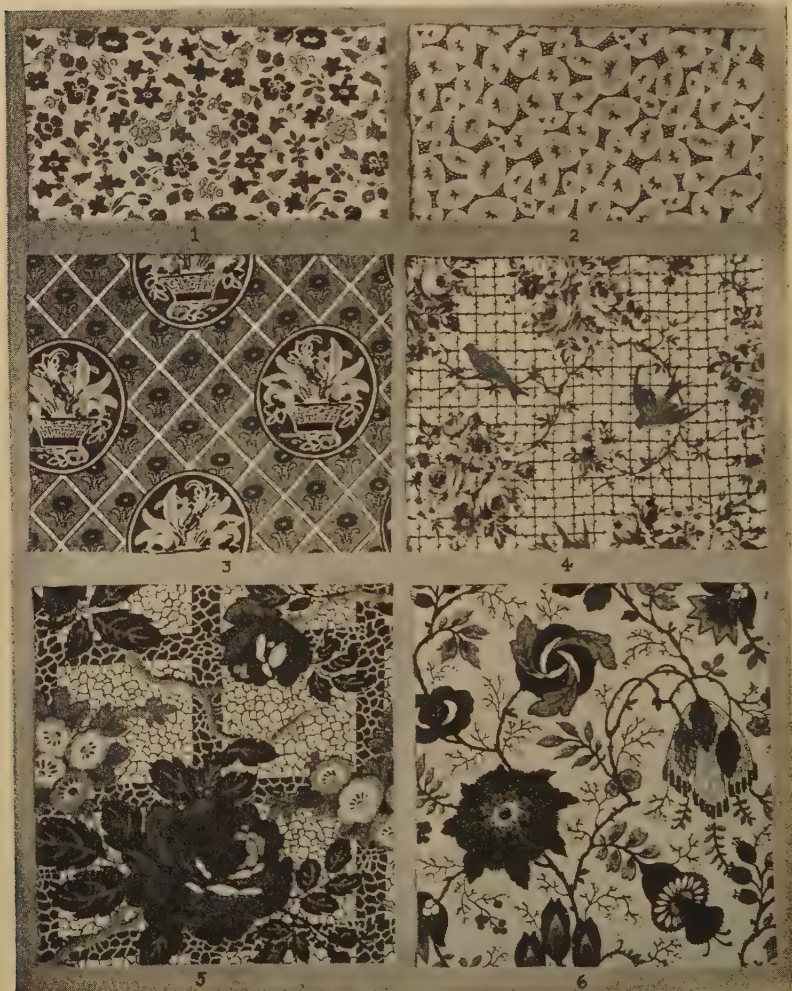


The woodwork and walls are ivory. The furniture is brown mahogany and the floor is brown. The rug is a plain taupe color. The davenport is a dark brown velour with a small tan stripe running through it, the chairs near the bookcase are upholstered in a plain material that echoes the taupe of the rug. The large chair near the fireplace is a medium shade of dull blue. What color draperies would you use at the doors and windows so as to secure a good balance and rhythmic repetition of color in the different parts of the room?

III. You should have acquired in your study of this unit many ideas that control the choice of curtains and their arrangement. You should be able to list at least fourteen points that should be considered in the cur-

taining of a window. Make your list and then look back through the unit to see if you did it thoroughly.

FIG. 91



IV. Some of the following statements are true and some are false. Number your papers and write *true* or *false* after each number.

1. Figured curtains should never be used with figured wall-paper under any circumstances.

2. Flame color curtains form an effective background.

3. Window curtains should always hang in perfectly straight lines for, when looped back, they are not harmonious with the structural lines of the window.

4. It is not always necessary to leave the woodwork so that it shows.

5. Vertical lines should be used to increase the height of a window.

6. Pale green is a good color for a glass curtain in a north room.

7. Either a plain color or a pattern may make a room seem smaller than it really is.

8. The best design in curtain material shows nature reproduced in most life-like ways.

9. Texture is a factor that contributes to the beauty of curtain material.

10. A white curtain is suitable in a room that has a color scheme done in pastel shades of ivory, cream, and pink.

11. A large pattern is suitable for use at a large window because it is in scale.

12. Silk damask is not suitable for curtains on a sun porch.

V. Have a test in the recognition of curtain material. Put up fifteen pieces of material each with a number attached. Write down the name of each material. Exchange papers with someone else in the class and correct the papers.

VI. What is wrong in each of the pictures in Fig. 90?

VII. The six cretonnes shown in Fig. 91 were all sold from the same counter at the same price, thirty cents a yard. If you were selecting from these, which ones would you reject? Why? Which ones might you choose because of their better design? Write an explanation telling which you would choose and why.

UNIT SEVEN

HOW TO SELECT FURNITURE

Preliminary Questions.—Write answers to the following questions. Save your answers until you have finished the study of this unit.

1. Is it better to have all the pieces of furniture in a room match in design and style, or to have a variety? Why?
2. Make a sketch of a table leg which you consider graceful and a sketch of one which you think ugly.
3. Which is more attractive, a dresser with three drawers equally spaced or a dresser with graduated proportions in the drawers?
4. How should the size of the living-room control the size of the furniture?
5. Describe a piece of furniture which is overornamented.
6. What kind of decoration on painted furniture is in good taste?
7. When is carved decoration on furniture truly artistic?
8. What types of furniture can be used harmoniously in the same living-room?
9. How will you decide whether to have plain or figured upholstering material?
10. If you were to buy a new desk, what style would you choose so that it would be well suited to your needs? Explain.
11. What woods are most commonly used in furniture and how can you recognize each?
12. When you are buying a piece of furniture how should you examine it to determine its durability and strength?

WHY SHOULD WE BUY GOOD FURNITURE?

There is probably no other part of our household furnishings or equipment that we keep so long as our furniture. Rugs, curtains, and other textiles wear out, making it necessary to replace them, but furniture may last for a lifetime or longer. This makes it imperative that we should select our furniture wisely since we seldom replace it. It is a

costly mistake to buy furniture that is not beautiful and will not give lasting satisfaction.

Good furniture has beauty of line, fineness of proportion, appropriateness of decoration, strength of construction, appropriate wood, and appropriate finish. We must learn to appreciate these qualities in good furniture so that we can make selections which will give us lasting enjoyment. If we have thorough understanding of art quality in furniture, we can judge whether the up-to-date fashion is truly beautiful or merely a passing fad. Frequently people buy furniture which they think is beautiful, only to find a few years later that it is ugly. They are confronted with the alternative of making another expensive investment or living with furniture which they have come to realize is in atrociously bad taste.

We should consider it a good investment to put as much money as we can reasonably afford into good furniture. Having made sure that our choice will give us permanent satisfaction, we can safely invest our money. If we have a limited amount of money to spend, we shall remember when we apportion it that furniture lasts a very long time. Rather, for example, than buy very expensive curtains, we shall buy simple curtains and apply the money saved to the purchase of furniture.

Since furniture demands such careful consideration from the standpoint of art quality and such a large expenditure of money, it should never be purchased hurriedly. Some housewives adopt the plan of buying only one or two things at a time rather than completely furnishing their homes when they first move into them. This not only saves a large expenditure of money at one time but also gives the opportunity of assembling furniture and other furnishings that we are sure will be harmonious.

PROBLEM 1. HOW IS HARMONY OF LINE EXPRESSED IN FURNITURE?

The lines in a piece of furniture should be so related that they give the impression of a harmonious whole. According

FIG. 92



Courtesy W. F. Whitney Co., Inc.

to the principle of design called rhythm, the eye should travel easily from one part of a design to another. The rhythmic repetition of the same lines and the easy transition from one line to another creates a harmonious, unified whole. This is illustrated in the two chairs in Figs. 92 and 93. In the first chair there is a rhythmic repetition of line in the slats in the back, also in the four posts, which are exactly vertical, and again in the supports in the lower part of the chair, which echo the shape of the seat. All lines are practically at right angles to each other and this repetition of square corners helps to give a unified effect. The

curved lines in the slats of the back add a pleasing variety without seeming inharmonious or inconsistent with the

straight lines used in other parts of the chair. In the second chair there is a pleasant rhythmic repeat in the lines of the back. The curved lines in the top of the back and the seat repeat each other. The slant of the legs, the arms, and the back also repeat each other creating a unified feeling. Imagine the slanted legs of the second chair placed on the first chair!

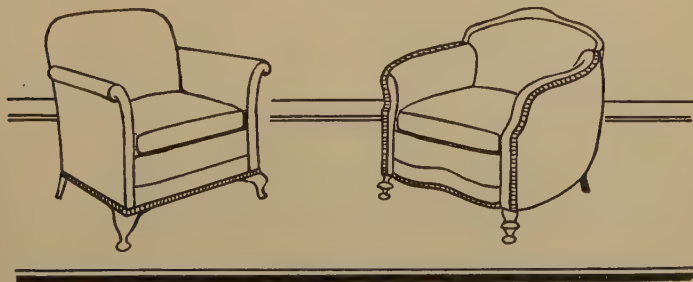
FIG. 93



Courtesy Winthrop Furniture Co.

Strength and Refinement Expressed in Line.—A pleasing rhythm of line cannot be produced unless the lines themselves are refined and graceful. Compare the curved lines shown in the chairs pictured in Fig. 94. In the first chair the lines are restrained and graceful in curve, in the second chair they are clumsy and awkward. Probably the two chairs are equally comfortable to sit in, but a purchaser with

FIG. 94



good taste will not hesitate a moment to select the first chair. It suggests elegance and refinement, the second is ponderous and heavy.

Lines can express strength or weakness, quiet or unrest. Surely the lines used in furniture should express strength and quiet. In Fig. 95 the same desk is shown with two different sets of curved legs. As we look at the two pictures

FIG. 95



we immediately become aware that the legs on the first desk seem much stronger and more harmonious with the body of the desk. The curves of the legs on the second desk are more pronounced, with the result that they seem weak and hardly able to support the weight of the desk. Nor do they harmonize with the straight lines in the upper part of the desk. Such curves give a restless effect and indeed it needs but a slight exercise of one's imagination to make one see this desk walking across the room!

Further Study of Good Lines in Furniture.—1. Criticize the lines of the furniture in Figs. 60, 62, and 65. Remember that criticism should include favorable as well as adverse comments.

2. How would you improve the table legs in Fig. 70?
3. Find pictures of two pieces of furniture, one good in line and one bad. Write explanations of why one is good and why one is bad.
4. Make a sketch of some piece of furniture at home which you think could have better lines. Make straight front or side views in order to avoid the difficulty of drawing in perspective. It may not be necessary to draw the whole piece of furniture. For example, you can draw a table leg or the top of a bed. Make a second sketch showing how you think it can be improved.
5. What is your opinion of the curved legs in Fig. 98?

PROBLEM 2. HOW IS GOOD PROPORTION EXPRESSED IN FURNITURE?

Good proportion is a necessary factor in the design of fine furniture. The relation of the width to the height and the relations of the different parts to each other must be

FIG. 96

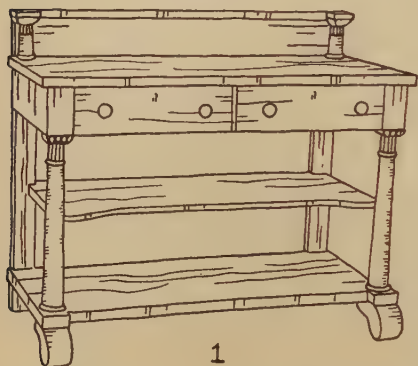


carefully adjusted to produce a harmonious whole. We will recall from our study of this principle of design in Unit Two that spaces which are exactly alike are uninteresting and spaces which vary too greatly lack unity. (See Fig. 24.) The difference between poor, monotonous spacing and more interesting spacing is illustrated in a simple way in the backs

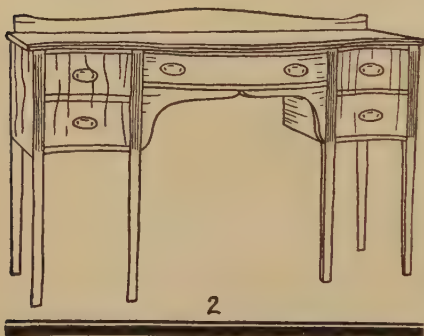
of the two chairs in Fig. 96. In the first chair the slats are exactly the same distance apart but in the second chair they have been grouped nearer together in the center. The space at either side is less than that occupied by the slats. The

result is more interesting than in the first chair.

FIG. 97



1



2

The sideboards in Fig. 97 offer another excellent contrast between good and bad proportion. In the first sideboard the middle shelf divides the piece of furniture almost exactly in half from top to bottom, and the board which runs across the back is about equal in area to the space taken up by the drawers. The second sideboard in Fig. 97 shows no such monotony of spacing. The front is divided into thirds by the drawers and legs, but the middle space is definitely wider than the spaces at the sides. This

division is much more interesting. The drawers take up less than half the space from top to bottom. It would have been much less interesting in proportion if the drawers had extended far enough down to divide the front in half from top to bottom.

Another point in relation to good proportion is evident

in a comparison of these two sideboards. The first is much too heavy for its size. For a table that is meant to be used only for the serving of food it is surely unnecessary to have such a heavy top and legs.

Its construction would seem to point to a far more strenuous use than that of a serving table in a dining-room. Observe the grace and lightness of effect which comes from the second sideboard with a lighter top and more slender legs.

FIG. 98



The colonial highboy in Fig. 98 is another example of fine proportions. Notice the relation of the lower part to the upper part and the graduated spaces of the drawers in the upper part. The legs are in good proportion to the whole piece. If these pieces or the legs had been very heavy, they would have been out of proportion to this particular piece of furniture.

Courtesy of The Metropolitan Museum.

The chest of drawers in Fig. 99 is another fine example. The width is in pleasing relation to the height, and the graduated spacing in the drawers is interesting. How ordinary this space would have been if the chest had been square with drawers equally spaced!

Suggestions for Further Study.—1. Why are the proportions good in the Governor Winthrop desk in Fig. 127?

2. Criticize the proportions of some piece of furniture in your school-room.

3. Make a silhouette of some piece of furniture familiar to you. Use a straight front or side view. Are the proportions good or bad and why?

PROBLEM 3. WHEN IS THE ORNAMENTATION OF FURNITURE IN GOOD TASTE?

In the attempt to make furniture more attractive, some such ornament is often added as carving, fancy metal handles or drawer pulls, and painted decoration. It is a principle of design that ornamentation should merely serve to *emphasize and enrich the structural form*. It follows then that any fussy decoration that is added merely for its own sake is in bad taste, and that any decoration which conceals or has no relation to the structure is also in bad taste. The ornamentations of the highboy in Fig. 98 and the chest in Fig. 99 are in thoroughly good taste because each piece of decoration serves to emphasize some structural feature. The carved posts at the top of the highboy emphasize the height, the curved pieces called finials give an interesting shape to the top, and the carved sunrise motifs fit nicely into the panels where they are placed.

Turning Used in Ornamentation.—A most common form of ornamentation for tables and chairs is the turned leg. The chairs in Figs. 92 and 93 have turned legs that give a certain interest and variety which is not possible with plain legs. But turned legs must be designed so that they are in proportion with the piece of furniture to which they are attached. Too heavy turnings make a heavy, clumsy effect. You will recall from your study of design that ornament should enrich the structure, and so in the case of turned legs they should not be too heavy and elaborate.

FIG. 99



Carving as a Type of Ornamentation.—Since most furniture is made of wood, carving is naturally used to introduce ornament. Carving is used on the highboy in Fig. 98 on

FIG 100



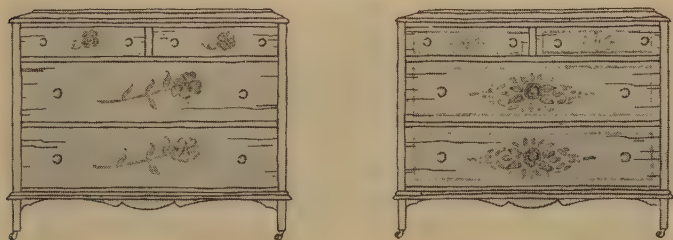
the panels, the finials, and the posts. In each instance the carving emphasizes some part of the structure and makes a unified whole. The grooved posts which are placed at each side in the upper part of the highboy are described as fluted or reeded. The carving on the highboy in Fig. 100 is not so pleasing in its character. The carving is fussy and overelaborate with many weak, sprawly curves. Another splendid example of carved ornamentation is shown in the chest in Fig. 98. Since carving is such a fine but expensive form of ornamentation, there is an attempt to imitate it in a cheaper way. Machine-made ornaments, either of wood or made from a com-

position, are often used to imitate hand carving. In some cases the result is satisfactory, but one should not pay for hand carving unless one is receiving it. Generally it is possible to detect the difference after examining a few pieces of furniture.

Marqueterie as a Form of Decoration.—Another type of decoration sometimes used on fine pieces of furniture is marqueterie. Different colored pieces of wood or other materials are inlaid on the surface of the wood to form a pattern. Marqueterie requires great skill, and furniture decorated with it is expensive. Sometimes it is imitated by painting on the surface that mimics the inlay. At a little distance the effect may be that of marqueterie, but close inspection and feeling the surface of the wood always reveals the imitation. Painted decoration may be very good, but when we have it on our furniture we should not pay the price of genuine marqueterie.

Painted Decoration.—Painted decoration should fit its place, and should be thoroughly conventionalized in char-

FIG 101



acter. Compare the painted motifs on the two chests of drawers in Fig. 101. The sprays of flowers which adorn the first chest look as though they might have been plucked from the living plant and pasted to the front of each drawer. But on the second chest the floral patterns are made conventional and flat. Often painted furniture is advertised as having hand-painted decorations, but it is well to remember that even hand-painted decorations can be very inappropriate and very ugly.

Suggestions for Further Study.—1. Collect and mount pictures of furniture with some ornamentation. It is interesting to have an exhibition of these pictures on the classroom bulletin-board. Each member of the class should supply at least two pictures and write a criticism below each. After all members of the class have had an opportunity to examine the pictures there should be a class discussion of the furniture and the criticisms.

PROBLEM 4. WHAT IS GOOD DESIGN IN UPHOLSTERING MATERIALS?

So much of the furniture used to-day is upholstered that it is necessary to know the materials used for this purpose. These vary from the most expensive brocades and tapestries to the inexpensive denims and cretonnes, but the problem of design is the same in all materials. Certain requirements must be met in order to achieve an artistic result.

One important consideration is the size of the pattern in relation to the size of the furniture. A pattern with a figure so large that it cannot repeat but once or twice when used on a piece of furniture is not well chosen. This does not include tapestry panels which are made with one large pattern that fits the back or seat of a chair. These panels are made to fit a certain place, and may be good for other reasons, but other kinds of extremely large patterns used for upholstering chairs generally produce a confused, restless feeling. The chair in Fig. 65 is upholstered in a figured material that is well selected as regards size of pattern.

The upholstering material used on large chairs and davenports forms rather large spots of color in the room. In our study of color we learned that the larger the spot the more neutralized the color should be. This is a situation in which this rule should be applied. The davenport will be more suitably upholstered in a dull, rich red than in a scarlet, or in a moss-green rather than an apple-green. Very

intense color will call too much attention to the furniture instead of making it fit invitingly into the whole scheme of the room.

It is the fashion of the day to have the loose cushions of the davenport and chairs upholstered in plain color on one side and gaily figured on the other side so that they can be used reversibly. The figured material is often much too conspicuous in color and pattern to blend with the plain material or with the rest of the room. One has only to study critically the two effects, with the plain sides of the cushions up and with the figured sides up, to realize that the figured material generally gives a spotty, inharmonious effect.

If a conspicuous pattern is used for upholstering, no other equally conspicuous pattern should be used in draperies or rugs. Patterns used in the same room must not compete with each other for attention if we wish to observe the principle of emphasis. Of course, the same material may be successfully used in both curtains and upholstering, but where two different and equally forceful patterns are used the effect cannot be harmonious. If one pattern is large and conspicuous, the other patterns should be smaller and less vivid in color. Fig. 89 shows some pieces of upholstering and curtain materials that can be successfully combined in the same room.

Standard Upholstering Materials.—We shall find it helpful to know the upholstering materials which are so commonly used as to be called standard. Velour and mohair have become popular because of their soft, velvet-like texture and their wearing qualities. This is especially true of mohair, one of the sturdiest and most durable of textiles. Other materials frequently used for upholstering are silk brocade and damasks. These have a smooth, lustrous, satiny surface quite the opposite of the effect in velour and

mohair. Since the textures of mohair and damask are so different, the effect is not likely to be harmonious when they are combined. This is one reason why the reversible cushions on large chairs and davenports do not always make pleasing effects.

Cotton damasks, denims, and reps are cheaper upholstering materials but can be used to produce truly artistic results. They have a rather smooth, dull texture which fits itself unobtrusively into its surroundings. Fig. 65 shows a cotton damask and Fig. 71 shows a chair upholstered in denim.

Chintzes and cretonnes, in both linen and cotton, are among the standard upholstering materials. Very effective cretonnes, pleasing in pattern and color, may be secured for a comparatively small amount of money. In selecting cretonnes it is wise to avoid very delicate colors and white backgrounds. If one goes to the trouble and expense of upholstering a chair, one does not wish to do it over again in a short time because it has become soiled. This, of course, does not apply to slip covers,—they can be laundered. Slip covers can often be used to conceal chairs or sofas that are badly designed, such as the sofa in Fig. 70. An attractive slip cover of cretonne or chintz can make an ugly piece of furniture into an attractive one.

Suggestions for Further Study.—1. It will be necessary for you to have actual samples of upholstering materials in working out this problem. Bring samples from home and get them from the stores. Learn to recognize at least five upholstering materials.

2. Make combinations of figured upholstering materials and curtain materials. Work in groups of two or three and when you have found a combination that you think is good ask the whole class to discuss it.

3. What kind of material would you choose for a wicker chair? For a fine walnut davenport? For a small bedroom chair?

PROBLEM 5. WHAT POINTS CONTROL THE SELECTION OF SUITABLE FURNITURE?

When we speak of suitable furniture we mean furniture that is well adapted both to its use and to its surroundings. A chair is made to sit on; but chairs are used for many purposes,—to lounge in, to sew in, to sit on at a desk or a dining-table, and to read in. Each of these uses demands a chair that has certain characteristics. The chair at the writing-desk should be of the right height to afford working comfort, and should not have arms that extend far enough to interfere with drawing close to the desk. The first requisite of a lounging chair is comfort. One assumes a very different position when resting than when working at a desk. When resting we are generally inclined to lean back a little and stretch the legs slightly forward. A good lounging chair provides for this. The back tilts at just the right angle. The seat is low enough so that the feet reach the floor easily, and must neither be too deep nor too shallow. The whole chair is soft and comfortable. The horsehair parlor set of our grandmother's times, with the hard, slippery seats, provided none of the essentials for lounging. It might seem by contrast that any of the overstuffed furniture of the present time must be comfortable, but such is not the case. Some of the chairs are so large and massive that the average person is lost in them. Very few people can sit in the chair shown in Fig. 102 and reach the floor comfortably with their feet. If one sits far enough back to lean comfortably against the back of the chair, the feet are off the floor and it is very difficult to rise. The chairs shown in Figs. 65 and 71 are far more suited to give comfort and rest. Before purchasing a lounging chair one should try sitting in it several times, testing its comfort thoroughly.

Every piece of furniture should be considered from the standpoint of suitability to use before it is purchased. The following series of questions will come to the mind of the housewife in her quest for the right pieces of furniture. Do I need a dresser, a chest of drawers, or a dressing-table for

FIG. 102



the bedroom? Do I need one large table or two small ones for the living-room? What type of writing-desk, secretary, spinet-desk, or Governor Winthrop desk will best suit my purpose? Is a sectional bookcase or another type more convenient? What size piece of furniture will fit into the space? A careful consideration of this last question will help to avoid many an unfortunate arrangement. The bookcase so large that it will not go between two doors but extends

over the woodwork of the door frame, the davenport so large it seems to crowd the small living-room, and the side-board so large it has to be set cornerwise to get it into the room, are all instances of bad selections.

Suitability includes conformity to surroundings as well as conformity to use. A piece of furniture may fulfill its utilitarian purpose perfectly and be beautiful of itself but not be harmonious with its surroundings. The woman who bought a satin brocade covered davenport found that it was out of place with the simple mission and wicker furniture in her living-room. A heavy, massive leather-covered chair is out of place in the bedroom furnished with light-colored painted furniture. In the first case the elegance of the davenport was inharmonious with the simplicity of the other furnishings. In the other case the black leather chair made too severe a contrast both in color and in scale. Its huge size and dark tone contrasted unpleasantly with the daintiness of its environment. The popular cedar chest with its reddish color and copper trimmings is almost invariably inharmonious with its surroundings. A cedar-lined chest of wood that blends with the rest of the room is a far better choice. Another criterion, then, to keep in mind when selecting a piece of furniture is harmony with the place into which it is to be put.

In our effort to secure harmonious effect, we must not make the mistake of matching our pieces of furniture so well that the result is monotonous. It is for this reason the "sets" of living-room furniture seldom make a pleasing effect. Bedroom and dining-room sets of furniture do not offer this same problem in monotony because of the variations in form of the different pieces of furniture, but in the living-room the chairs and davenport are so nearly alike in size, shape, and color that the combination lacks variety.

Additional Problems for Study.—1. Criticize the following selections from the viewpoint of suitability:

A spinet-desk for a woman who has a great deal of correspondence and writing to do.

A dressing-table in a bedroom where the only other articles of furniture are a bed, a small table, and a chair.

The combination of the chest and mirror in Fig. 60.

The combination of the bed and the chest in Fig. 60.

The combination of the table and chair in Fig. 65.

2. Select pictures of living-room pieces that you think will combine well.

3. Write a paragraph telling what new piece of furniture is most needed in your home. What requirements should it fulfill from the standpoint of suitability?

PROBLEM 6. TO WHAT EXTENT CAN WE JUDGE DURABILITY IN FURNITURE?

Finally but not least in importance is the problem of knowing whether the furniture which we have chosen with so much consideration to fulfill all artistic requirements will stand the wear and tear of daily use, the heat of the summer sun and the winter's furnace. How can we be assured that the springs in the nice upholstered chair will not soon sag or the paint and finish depart from the bedroom set? How can we tell whether the walnut table for which we pay a fancy price is genuine or a soft wood stained to imitate walnut? As a matter of fact, the finished piece of furniture covers up some of its shortcomings so well that we cannot always detect its faults. The springs are concealed in the upholstered seat, the joints which hold the piece of furniture together are hidden and the finish covers the wood. Although certain details help us to judge the quality of furniture construction, we must depend, for the most part, upon the reliability of the merchant and the price which we pay.

How to Know Furniture Woods.—One help in learning to judge furniture is to know the kinds of woods that are used in furniture construction. If we learn to recognize different kinds of woods, it will help us to know whether we are getting good value for our money when we buy furniture. When we read advertisements of furniture we may easily come to the conclusion that most of it is constructed from walnut or mahogany. But statistics from furniture manufacturers show that only about 3 per cent of the wood used in furniture construction is genuine walnut and mahogany. How can we reconcile these two facts? We are forced to believe that much of the so-called walnut and mahogany furniture is made from other woods. Much furniture called walnut is actually made from gumwood, and much called mahogany from birch. Knowing these facts, we are better able to understand such newspaper advertisements as the following: "A gate-leg table with solid mahogany top and attractively turned legs." This really means that the top of the table is made from solid mahogany and the legs are made from a cheaper wood. "Exceptional bargain. Dining-room Set. Walnut Finish," which means that the furniture is made of a cheaper wood stained to imitate walnut.

If a purchaser is to receive the best possible value for the money which she invests, she must try to learn to identify the commoner furniture woods. Let us take the pains to secure *actual pieces of these woods* and compare them. What differences and similarities can we discover in the grains of these different woods? You will observe a certain likeness between birch and mahogany. Upon closer inspection you can see the short, straight dark lines in mahogany which are missing in the birch. Birch has a pleasing grain, but the lines are finer and less definitely marked. In comparing gumwood and walnut we can see the same differences

and similarities. The dark lines running parallel to the grain are conspicuously marked in walnut, but are missing in gumwood. With the natural woods you will be able to see these differences more definitely. Sometimes these woods show a decidedly different grain because of the way in which the log has been cut. This gives us a fancy grain which is often used in panels on the front of doors and drawers.

Our study of woods should bring us to a realization of the fact that the gum and birch have a claim to beauty as well as mahogany and walnut. Even though mahogany and walnut are most beautiful, gum, birch, and other woods have certain claims to merit. A table made from gumwood or birch may be a good table from the standpoint of both durability and beauty. It is only when a table of gumwood or birch is misrepresented as walnut or mahogany that we object because we pay a price for which we do not receive full value. Many furniture manufacturers have felt this so keenly that they have encouraged a movement to have every dealer "name the woods" and sell every piece of furniture for exactly what it is.

A Problem for Investigation.—Investigate the local stores. Do the dealers "name the woods" and are the pieces tagged so as to name the kinds of wood used in each piece of furniture?

A Contest in Recognition of Wood.—Collect samples of as many different kinds of wood as possible. These should be stained and finished so that they have the same appearance as in furniture. Write to furniture manufacturers and get help from the wood-shop teacher. Study these pieces until you feel sure that you can recognize them. Arrange a contest in one of two ways. Use fresh samples of the same woods which you have not used in your study, or arrange to go to a furniture store where you can identify the woods in the different pieces of furniture. Your teacher will decide what pieces you should try to identify. Make a list and try to name each correctly.

Veneering.—Another factor that may alter the quality of furniture is the process in its construction called veneering. This consists of gluing a thin layer of wood on another piece of wood. Veneering is sometimes used in the construction of the finest furniture, a thin piece of mahogany being glued to another piece of mahogany to prevent warping. Or it may sometimes be done in order to use a particularly fine grain in the wood where it will show to the best advantage. Veneering, however, is also used to make furniture less expensive. In this case the expensive wood is glued to a piece of cheaper, soft wood. If well done this does not greatly detract from the appearance of the piece of furniture, but one does not wish to pay for solid mahogany when in reality one is receiving a thin veneer of mahogany glued on pine. Not infrequently the veneering of this kind is not well done, in which case the thin layer of wood comes loose at the edges. A knowledge of how veneering is used helps us better to understand what is meant by such newspaper advertisements as, "A table with a 45 by 60 inch walnut veneered top."

How to Examine a Piece of Furniture.—When we are purchasing a piece of furniture we should attempt to discover whether it is solid or veneered, what kind of wood is used in its construction and how it is put together. Let us suppose that we are buying a sideboard. It may be described as solid mahogany or walnut, mahogany exterior, combination mahogany, or mahogany finish. Solid mahogany or walnut means that the entire piece of furniture is made of one kind of wood with no veneer or cheap backing. Mahogany exterior means that all exposed surfaces are mahogany, but that the back of the piece and the inside parts of the drawers are of some other kind of wood. Combination walnut or mahogany means that only the larger exposed

surfaces such as the tops and front panels for the drawers are of mahogany. The framework and legs will be of some other kind of wood. Mahogany finish means that no mahogany is used but that some other wood is finished in imitation. When we are examining a sideboard we should look at the different parts pointed out by the arrows in Fig. 103. If all these parts have been made from the same wood they will be exactly alike in color and grain. We can

FIG. 103



generally detect the presence of different woods by the variations of color and finish.

Another factor upon which the durability of furniture depends is strength of construction. If the joints are strong and well made, the piece of furniture will remain firm and solid after long use, but if the joints are weak and flimsy, the piece soon becomes wobbly and may even fall apart. In overstuffed furniture so much of the construction and materials is hidden that it is difficult to judge of their quality. The springs may be of inferior quality and not well tied, the framework may be merely nailed together, the support for the springs may be slats instead of webbing, the filling may be excelsior and cotton rather than down or hair. Since all this is hidden from view we must depend on other

means of determining the quality of construction. One thing which helps us to determine the quality is the price which is asked. We must not expect to get the finest or even a medium quality when we pay the lowest price on the market. When we find two chairs which are similar in appearance but differ greatly in price, we can be reasonably sure that the inside construction of one is much inferior to that of the other.

We can judge construction to some extent by details of exterior finish. If the cushion is hard and does not yield when sat upon, if the carved ornament is shallow and rough, and if the finish is muddy, we have a piece of furniture that is not well constructed. We can judge desks, dressers, sideboards, and tables to some extent by the ease and smoothness with which the drawers slide back and forth. Doors of bookcases and cupboards should open easily without rubbing. Handles and knobs should be securely fastened. All these things indicate the quality of construction in the remainder of the piece.

Further Suggestions for Study.—1. If possible, visit a furniture factory or repair shop so that you can see how furniture is put together.

2. Examine the furniture in your home and at school to see how much you can tell about the quality of its construction.

THE TEST OF A GOOD PIECE OF FURNITURE

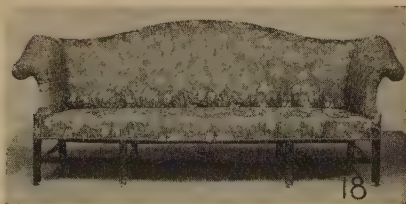
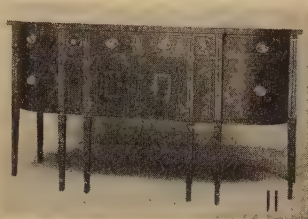
If a piece of furniture is to be thoroughly satisfactory it should measure up to the following standards:

1. Is its structural design pleasing and harmonious? Are the proportions of its different parts interesting or monotonous? Is there a good rhythm of line throughout the whole? Is it well balanced or is it top-heavy?

FIG. 104



FIG. 105



2. Is the ornamentation in good taste? Does it enrich the surface and emphasize the structural form, or is it fussy and elaborate?

3. Is it thoroughly suited to its use?

4. Does it provide the proper amount of drawer space? If it is a chair, is it comfortable?

5. Is the material used for upholstering well designed?

6. Is its color, and scale of pattern suitable?

7. Are the wood and finish satisfactory for the price?

8. Is its construction strong and firm?

References for Extra Reading:

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"A Simple Course in Home Decoration." Winnifred A. Fales. Small, Maynard & Co.

"The House and Its Care." Mary L. Matthews. Little, Brown & Co.

"The Education of the Consumer." Henry Harap. The Macmillan Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Criticize your original answers. What improvement have you made?

II. Study the pictures shown in Figs. 104 and 105. Answer the following questions:

1. Which pieces of furniture show strong graceful lines? Weak lines?

2. Which pieces show good proportion? Bad proportion?

3. In which pieces is the ornamentation good. Why?

4. Which pieces would you combine in the same room?

5. Which pieces would be inharmonious in the same room?

III. Study magazine advertisements and make a list of manufacturers who guarantee their products.

IV. Collect pictures of the furniture that you would like to have for some room in your home.

V. How can you account for the difference in price between two tables that look alike to the casual eye when one table costs \$9 and the other table costs \$30? Write a paragraph giving your answer.

VI. Classify the pieces of furniture in Figs. 104 and 105 according to the way you think they should rank in design. You should put five pieces in Class A, which is very fine in design, eight pieces in Class B which is medium in design, and five pieces in Class C, which is very poor in design. If you can select the right pieces for each classification you have learned something of how to judge art quality in furniture.

UNIT EIGHT

SELECTING OUR RUGS AND FLOOR COVERINGS

Preliminary Questions.—Write answers to the following questions before studying this unit. Save your papers until you have completed your study.

1. Someone who knows that you have studied interior decoration may ask your help in selecting a rug. What particular points in the design of a rug will you advise her to look for?

2. If you were selecting a new rug for your living-room at home, what particular points would you consider?

3. What kinds of rugs are most commonly used and how can you recognize them? How do the kind and quality of rug influence the general artistic effect?

4. What is your opinion of a room furnished with gay, brightly-colored cretonne draperies, chairs upholstered in large figured material, and a rug with a large, brightly-colored floral pattern?

5. Is linoleum with a pattern copied from an Oriental rug suitable for the living-room?

6. Which will make the better effect in a small living-room, one large rug or three small rugs? Why?

7. Are all Oriental rugs beautiful? Why or why not?

8. Should we take the advice of the salesman who tries to persuade us to buy a rug with a conspicuous medallion pattern because it is the "latest thing"? Give your reasons.

9. When the living-room rug is partially worn out, should it be transferred to the dining-room or a bedroom? Why or why not?

10. In a room that measures $9' \times 12'$, how large should the rug be?

THE PROBLEM OF CHOOSING A FLOOR COVERING

What are the particular art problems attached to the selection of a new rug? We can best point out the important considerations in selecting a new floor covering if we think of a certain room where a new rug is needed. Think of your

own bedroom and suppose that a new rug is needed for it. First of all, you will wish the floor to remain a good background. We have already discussed this point in our study of the background of a room, and you will recall that a rug which is a good background is neutralized in color, sufficiently dark in value, inconspicuous in pattern, and conventionalized in type of design. We will dismiss these considerations without further discussion and turn to other points in the selection of a floor covering.

Second, you will wish to have a rug in your bedroom which harmonizes with the other furnishings. What colors will be harmonious? What kind of rug will harmonize with the other furnishings,—rag rug, Wilton, Brussels, Oriental? Some housewives make a practice of furnishing bedrooms with the old rugs when new ones are bought for the living-room. Is there any assurance that these old ones will harmonize with the bedrooms? Before making such a transfer, one should be very sure that the above questions have been fully considered.

Third, if you select a figured rug for your bedroom you will wish to choose a well-designed pattern. Even though it is inconspicuous enough to make a good background, your rug may be poor in design. We must learn to see how the principles of design are applied to rug patterns.

Fourth, you must decide how large the rug for your bedroom should be and whether to use one rug or several small ones. These problems are discussed in the following pages, and their solutions will help us to form standards by which to judge the art quality in rugs and other floor coverings.

PROBLEM 1. HOW CAN WE APPLY THE PRINCIPLES OF DESIGN TO FLOOR COVERINGS?

In our study of rugs as a background for the room, we pointed out that conventionalized design is desirable in order to keep the floor flat, and that inconspicuous designs are necessary to keep the floor in the background. Even though a rug has these qualities, it may violate other essential art principles.

Our study of Christmas cards Fig. 8, and teacups Fig. 10, showed us that unity is an important factor in securing an artistic result. Let us see how this applies to the pattern of a rug. If the pattern is unified all the parts of the pattern will hold together and seem related. If the design is "spotty" and disconnected, we fail to get a feeling of complete unity. The difference between a scattered and a unified design is evident when we compare the rugs in Figs. 106 and 107. The design in Fig. 107 is not unified, but causes the eye to leap from spot to spot. If a piece of furniture happens to cover one or two of the spots in such a rug, the effect is even more disconcerting. In Fig. 106, the design helps the eye to travel easily from one part of the pattern to another.

The pattern in Fig. 106 is an excellent example of the principle of rhythm in a floor covering. The rhythmic repeats of the octagonal units encourage the eye to move freely in any direction. When the spots are widely separated at irregular intervals as in Fig. 107, the eye cannot move in a smooth, rhythmic movement. It sometimes happens that the rhythmic movement in a rug is too pronounced, as is the case when lines or units are arranged to make striped or diagonal effects. This is especially disturbing when the diagonals contradict the structural lines of a room. It is

FIG. 106



Courtesy of Nahigian Bros., Inc.

best to avoid rug patterns with very pronounced rhythmic movement lest they disturb the feeling of a quiet background.

How is the principle of proportion applied to patterns in floor coverings? The simplest application is in the rug

FIG. 107



with striped borders. If you are selecting a rag rug with striped borders, you will prefer the one with interesting spacing. This problem is identical with that of good spacing in a boy's tie, Fig. 28, or a handkerchief; Fig. 29. We can also judge an all-over pattern by the principle of proportion.

The different parts of the pattern should be in good proportion to each other. In Fig. 106 there is pleasing relationship of sizes between the border and the center area.

How can we use the principle of emphasis in judging the pattern of a rug? Again we will compare the rugs in Figs. 106 and 107. In the former our attention is at once caught by the center area, to which the border has been well subordinated. But in Fig. 107 our attention is equally divided among the border and various spots, with a consequent feeling of confusion.

Still another useful standard in judging art quality in rugs is the general character of pattern. Is it interesting or is it commonplace? In Fig. 106 we say that the pattern has character and in Fig. 107 that it is commonplace. The commonplace quality of the second results partly from failure to satisfy the art principles discussed above and partly from lack of harmony between center and border. The geometric border and units in the center do not seem to belong together. In the other the whole pattern is geometric, thereby acquiring a certain interesting *character*. The two patterns in Figs. 108 and 109 are both floral in type but with a wide difference in general character and interest of pattern. Why is the one interesting and the other commonplace? In Fig. 108 the sprays of flowers and leaves cover the surface of the rug and fill the space fairly well, but they appear to have been scattered about by a rather careless hand. They are at least semi-pictorial because they are represented in a rather life-like position. The pattern lacks interest and looks disorganized. Compare this with the rug in Fig. 109. Flowers, leaves, birds, and a tree fill the space in a much more interesting way. There is none of the scattered, careless effect. The parts of the design are held together in an organized manner by the

placing of the lines in the flowers, stems, and leaves. Compare the borders on these two rugs; the first is ordinary, lacking interest, and is not properly subordinated to the other; in the second the border makes a good boundary

FIG. 108



because it is well subordinated. The forms are interesting and well related.

The style of pattern which has a medallion is often too conspicuous. The medallion, border, and corners must "hold together" making a single, unified whole, if the rug is to be a good background.

FIG. 109



Courtesy of Nahglan Bros., Inc.

200 SELECTING RUGS AND FLOOR COVERINGS

Suggestions for Study of Design in Rugs.—1. Collect pictures of rugs from catalogs and magazines. Write for free booklets advertised in current magazines. Select pictures which you think show the following points:

- A good conventionalized pattern.
- A pattern with good rhythmic movement.
- A center area and a border well related.
- A good medallion design.
- A pattern with the center of interest in the border.
- A pattern with good proportion in parts.
- A scattered pattern lacking unity.
- A commonplace pattern.
- A pattern with interesting character.

2. Make a sketch for the plan of a rag rug with interesting striped borders.

3. Criticize the patterns of any rugs in the school building and of any small rugs which members of the class are willing to bring.

PROBLEM 2. HOW DO FIBER AND WEAVE AFFECT ART QUALITY IN RUGS?

In our study of color we found that texture is an important factor in producing beauty. This is very evident in the rug. Two rugs may be made with exactly the same pattern, one with a thick, soft texture and the other with a thin, hard texture. Although the patterns are the same, one rug has much more true art quality than the other. The quality of texture is also an important factor in determining whether the rug is harmonious with other furnishings. The materials from which rugs are made give them certain characteristics and make them suitable for certain uses. The rugs made from wool fiber are soft and warm, giving the rich, luxurious feeling that we find agreeable on the floor of the living-room, bedroom, and dining-room. Cotton rugs do not have the same luxurious texture because the cotton fiber lacks the springiness and elasticity of wool. Consequently cotton rugs

seem thin and flat in comparison with wool rugs. They are also less durable than wool rugs, but they are nevertheless desirable in the bathroom and often in the bedroom, because they can be washed easily. Rugs are also made from linen and grass fibers. The nature of these fibers makes these rugs coarse and harsh in texture and therefore unsuitable for use in rooms where soft floor coverings are needed.

How Weave Affects Art Quality in Rugs.—A second factor which contributes to the general characteristics of a rug is the weave used. Practically all rugs are made with the flat weave or the pile weave. Grass, linen, and rag rugs and ingrain carpets are examples of the flat weave. Brussels, Wilton, Axminster, and Oriental rugs are examples of the pile weave. In general the same difference exists between these two types of floor coverings that is found between a piece of velour and a piece of denim. In each case it is the weave or the construction of the cloth which makes the difference. A study of a few of the standard rugs on the market will help us to understand how the fiber and weave used are factors that contribute to art quality in rugs. In order to understand how fiber and weave affect texture and art quality in rugs, *we must have small rugs or samples of rugs for examination.* Make arrangements to borrow these for class use.

Standard Types of Rugs and their Characteristic Textures.—It is always possible to recognize the Brussels rug by the small loops of uncut pile which project from the surface of the rug. This construction gives the rug a certain stiffness and rather hard texture. It also lacks the rich, velvety quality we find in cut pile.

However, Brussels has sturdy wearing qualities and is easily cleaned because the uncut pile does not absorb the dust as easily as the cut pile. The pile does not mat easily

and is therefore particularly useful where there is constant walking and where heavy furniture is placed upon the rug. There are two kinds of Brussels rugs, body Brussels and tapestry Brussels. The former, which is the genuine Brussels, is made with the pattern woven into the body of the rug itself. In the tapestry Brussels the pattern is printed on the surface of the rug or on the yarns before the rug is woven. This means that the tapestry Brussels is a thinner rug because it does not take so many yarns to produce the pattern. Where the pattern is woven into the rug it requires different yarns for each color. In the tapestry Brussels the loops of the pile are generally farther apart, making a texture which is less pleasing in its quality. Naturally one does not expect the cheaper, thinner tapestry Brussels to wear as well as the genuine Brussels. The same difference which exists in wearing quality also exists in general appearance. The body Brussels has a thicker texture and a more pleasing blending of colors.

The Wilton rug is made in the same way as the genuine Brussels rug except that the loops are cut, forming what is called a cut pile. Because of the cut pile, the Wilton rug has a soft, velvet-like texture. There are many grades of Wilton rugs on the market, the differences being due to the thickness and length of pile and whether they are made of woolen or worsted yarn. The finest quality of Wilton rug is made from worsted yarn. The thicker and longer the pile, the finer is the quality of the texture. The thick pile not only makes a more beautiful texture but adds to the wearing quality of the rug. The velvet or Wilton velvet rug is made like the Wilton rug except that the pattern is printed on the surface of the rug rather than woven into the body of the rug. This of course makes a thinner and less durable rug with a less pleasing texture. Its general appearance is

poorer because of the thinner and shorter pile. The velvet rug is to the Wilton rug what the tapestry Brussels is to the genuine Brussels, an imitation.

The Axminster rug has longer and slightly rougher pile than the Wilton rug. The Axminster differs also from the Wilton in that it does not lie as flat and smooth upon the floor. The foundation cloth wrinkles easily, especially after the rug has been used for a time, but the Wilton remains flat and firm. Just as with the Wilton and Brussels, the wearing quality and beauty of texture depend upon the fiber and the length and thickness of pile. The Axminster is a medium-priced rug and generally gives good service for the amount of money expended. In all Axminsters the color is woven into the body of the rug.

Chenille rugs are the most expensive of the domestic rugs. They are very thick, soft, and luxurious. The thickness is due to the fact that the rug has a woolen backing instead of the stiff linen or other foundation fiber of the Brussels and Wilton rugs. Unfortunately, this also means that the chenille rug is less durable, but its depth and softness of texture make it a pleasure to live with.

In contrast to the type of rug made with a raised surface, we have the type made with a flat surface. The rag rug, so popular to-day, is an example of this type and is particularly suited to rooms informal in character. It is generally made from cotton and either woven or braided. Sometimes it is made of wool in dark, rich colors; this type is more suitable for living-rooms. Some of the cotton rugs are so thin and light-weight that they do not serve their purposes well, especially after continued washing. The heavier qualities of rag rugs are more serviceable.

The ingrain carpet which was very popular some years ago is another floor covering with flat weave. This carpet-

ing has been replaced by other carpetings, mostly in plain colors. An example of this is called wool terry, which comes in a soft, warm gray of good texture for a flat weave. In rooms where the whole floor must be covered it serves excellently both as a floor covering and as a background for small rugs. If the floor is old and splintered and a new floor is too expensive such carpetings as wool terry are particularly useful.

Suggestions for Further Study.—1. Enough samples of different kinds of rugs should be secured so that a class contest in the recognition of rugs can be arranged. You may find samples at home or be able to secure them from dealers.

2. Study newspaper advertisements and find the comparative prices for the different kinds of rugs.

3. In what type of room would you use a chenille rug? A Brussels rug? A rag rug?

PROBLEM 3. WHAT ARE ORIENTAL RUGS AND WHEN ARE THEY BEAUTIFUL?

As the name suggests, an Oriental rug is one woven in an Oriental country, such as Persia, Turkey, or China. These rugs are woven by hand on primitive looms and it sometimes takes a weaver many years or even a lifetime to complete a rug. Rug weaving is a time-honored occupation in the Orient and generation after generation in the same family continues to weave rugs. Children who are born into a family of rug weavers learn this wonderful art very early. Good Oriental rugs are beautiful not only because they are made by hand, but because the patterns and colors are beautiful. The dyeing of wool for the rugs is a distinct occupation and families continue to engage in this work for many generations. Certain families become famous for their particular colors; one family may know how to dye fine

reds, and the secret of these dyes will be handed down from father to son and jealously guarded from others.

Rugs in the Orient are used for many other purposes than covering the floor. They are used for hangings, couch covers, tent doors, prayer rugs, and saddle-bags, and the rugs which are placed on the floors are treated with far more respect than in our country. It is the custom in Oriental countries not to wear shoes when stepping on rugs, and under no conditions are they subjected to heavy-soled shoes with heels. This careful regard, joined with fine materials and workmanship, helps to make these rugs endure for a long time. Their beauty increases with their age because the colors become soft and mellow with time. Rugs which have been used for fifty years or more in their own country are considered antiques and are correspondingly valuable.

There has been an increasing demand for Oriental rugs in Europe and America in recent years and in order to meet this demand the rug weaving in the Orient has been commercialized. Weavers are hired to fill orders as rapidly as possible and the rugs are immediately exported to other countries. These rugs lack the soft, mellow colorings, and luster which the antique rugs acquire through use. In order to give the modern rug the mellow color and luster of the antique rug, it is subjected to a process known as washing. This process sometimes injures the rug and fails to reproduce the softness and mellowness of the antique. But although the modern rug lacks the mellow coloring of the antique, it is not necessarily inferior to the antique in any other way.

That a rug is an antique Oriental, however, does not necessarily mean that it is beautiful. Oriental rugs are brought to our country every year, both antique and modern, that are ugly in pattern and gaudy in color. The same

principles of design apply to Oriental rugs that we have previously studied. For example, the Oriental rug in Fig. 110 lacks unity; many of the forms are ugly and there is no feeling of easy rhythmic movement throughout the pattern.

FIG 110



This rug would be impossible as a background floor covering. Compare this design with the beauty of pattern in the rugs shown in Figs. 106 and 111. Too many people believe that all Oriental rugs are beautiful. They fail to apply the same art standards that they use in judging other things.

It is a life study to become thoroughly familiar with all

FIG. 111



Courtesy of Nahigian Bros., Inc.

the different kinds of Oriental rugs and how they are made, but it is possible for all of us to become familiar with the types of pattern typical of a few varieties. Different types of rugs are woven by the people of different localities and are generally named for the locality or tribe where they are woven. Each type of rug has certain characteristics of pattern. For example, Persian rugs usually have a conventionalized floral pattern. The floral forms are small and delicate and gracefully fitted together in the compact fashion illustrated in Figs. 76 and 109. Many of the floral effects are formed in medallions.

Another type of rug which comes from Turkestan is named for the capital city of the province, Bokhara. The patterns have geometrical angular forms, octagons, squares, and triangles. Fig. 106 shows a Bokhara rug with a typical octagon pattern. The color of the groundwork in these rugs is always the same rich shade of dull, rich red with figures generally of blue, white, and touches of orange.

Chinese rugs have characteristics that make them easily distinguishable from other Oriental rugs. They have floral, geometric, and animal figures. Dragons, chrysanthemums, plum blossoms, the fret design, and such motifs are commonly used. The colors are limited to blues, yellows, tans, and reds. In the modern rugs the colors are often too bright and garish, but in the older rugs the color has become wonderfully rich and mellow from the touch of time. Another marked characteristic of the Chinese rug is a long, thick pile, which makes a very luxurious texture. The modern Chinese rug has been extremely popular of late but the purchaser has often been disappointed after placing the rug in her room. Many of the designs are scattered and spotty, as that in Fig. 107, and many of the colors are too intense to serve for floor coverings. However, it is possible

to secure Chinese rugs good in pattern and color if one is discriminating.

The rug in Fig. 111 is an antique Shiraz rug of exceeding beauty in design and color. Rich reds and blues on a deep yellow ground produce a very fine, mellow color effect. Small, interesting geometric forms fill the spaces in a satisfying way. The spacing in the borders and the center is well proportioned and the details of pattern complete a splendid example of rug design. It took a skilled weaver many years to produce this one rug because of the detail of pattern. But how much more interesting it is than if the spaces were left plain!

Extra Reading about Oriental Rugs.—A study of Oriental rugs is so fascinating that many people make it a life-time study. You will find it interesting to do extra reading and investigation on this topic. Choose one of the following topics:

1. Turkish rugs and their characteristic patterns.
2. Beluchistan rugs and their characteristics.
3. Forms of knots used in weaving Oriental rugs.
4. Killim rugs and their uses.
5. Prayer rugs.
6. Influence of Oriental rug patterns in domestic rugs.

Books listed at the end of this unit will be helpful in looking up these topics.

Further Study of Oriental Rugs.—1. Find a picture of an Oriental rug in a newspaper. Mount it and write your opinion of its pattern.

2. If possible, arrange an excursion to a store or home where you can see and discuss Oriental rugs.

PROBLEM 4. WHAT HELPS US TO SELECT THE RIGHT RUG FOR THE RIGHT PLACE?

No matter how fine the design and coloring in a rug may be, if put into surroundings that are not right it will not make a good floor covering. It may have a beautiful

color harmony of itself but not harmonize with the room. The pattern may be very good but of a character unsuited to the environment, or it may have a texture inharmonious with the other furnishings. When we buy a rug we have a certain place where we expect to use it. We have learned much in the previous pages that should help us to select a rug that is good in design, color, and texture, but it is not enough to keep only these things in mind. We must visualize the place where the rug is to be used and select the rug accordingly. A rug with rich colorings of dull reds and blues may look very attractive in the store but when placed in a room where the keynote of the color is a delicate, neutral shade of orange, green, and violet the rug ceases to fulfill its duty as a good floor covering. A rug with a fine, delicate type of pattern is completely overwhelmed if placed among heavy, massive furniture. The texture of a rug may make it unsuitable for certain surroundings. The harsh, wiry texture of the grass rug is not appropriate to fine, polished furniture. Linoleum is very smooth and hard in its texture compared to a Wilton or Axminster rug. Even though the pattern of the linoleum rug is copied from the finest Oriental and the price is low, it is never a satisfactory substitute. Formerly we thought of linoleum as suitable only to the floor of the bathroom or kitchen, but recently new linoleums in plain, soft colors and in excellent tile patterns have been put on the market. These are well suited for covering the floors of halls, sun-parlors, and breakfast-rooms. They may also be satisfactorily used to cover old wooden floors in other rooms, or as a background for the smaller rug.

Another point in selecting a rug is whether it shall be plain or figured. This, of course, depends upon the other furnishings, the curtains, wall-paper, and upholstering on the furniture. The pattern of a rug should under no circum-

stances be too conspicuous, but even the small, inconspicuous pattern in a rug adds to the feeling of confusion and over-decoration in a room where all the other furnishings are figured.

Whether one large rug or several small rugs are used depends on the size of the room. If the room is large enough so that several small rugs can be used successfully, care

FIG. 112



must be taken to select rugs that harmonize with each other. Fig. 112 shows a happy use of several rugs in one large room. The same problem presents itself when selecting rugs for rooms which open into each other. Often the problem can be solved by using a plain rug in one place and a figured rug near it. Another point for consideration when combining rugs is whether the types look well together. Obviously

the Brussels and the Oriental rug are not of characters that will combine happily. The kind of rug which we already have limits our choice of rugs to combine with it.

Size is another point that we must consider. Rugs should not be so large that they interfere with the placing of furniture, with moving a chair back and forth, or placing a table, and when a rug is very small it seems lost making the room cheerless and uninviting. The desirable size is between these extremes.

Suggestions for Further Study.—1. List as many items as you can without looking back that should be kept in mind when selecting a rug.

2. Trace the floor plans in Figs. 50 and 51. Draw rugs of the right size and shape for each room. Remember that the rugs must be chosen with respect to the placing of the furniture.

3. Assume that you are to buy a rug for some room in your own home. List the requirements that the rug must fulfill.

4. Is there any room in your school that would be improved by adding a rug to it? What type of rug would be most suitable?

Suggestions for Additional Reading:

"Interior Decoration." Ross Crane. F. J. Drake.

"A Simple Course in Home Decorating." Winnifred Fales. Small, Maynard & Co.

"Textiles." William H. Dooley. D. C. Heath & Co.

"Textiles and Clothing." Ellen B. MacGowan and Charlotte A. Waite. The Macmillan Co.

"Oriental Rugs." John Kimberly Mumford. Charles Scribner's Sons.

"Oriental Rugs." Rosa Belle Holt. A. C. McClurg & Co.

"Oriental Rugs and Carpets." Budney. Review Publishing Co.

"Decorative Textiles." Leland Hunter. J. B. Lippincott Co.

"Textile Fabrics." Elizabeth Dyer. Houghton, Mifflin Co.

"The Practical Book of Oriental Rugs." G. G. Lewis. J. B. Lippincott Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Write answers to the preliminary questions at the beginning of this unit. Compare with your original answers.

II. Supply the missing words in the following sentences so as to make correct statements.

The weave makes a more luxurious texture in a rug than the weave.

The rug has uncut pile.

The and have cut pile.

Oriental rugs are made in,, and

The finest qualities of Wilton rugs are made from the fiber.

The rug is a cheap imitation of the Wilton rug.

The is more luxurious in texture than any of the domestic rugs.

Small, conventionalized floral forms are characteristic of the rugs.

An Oriental rug that has been used for fifty years or more is called an

.....

A pattern is characteristic of the Bokhara rug.

III. List ten standards that should be considered in selecting a rug. Try to do this without referring back. If you fail, review the unit.

IV. Your instructor will collect twenty-five pictures of rugs, mount each picture, and give it a number. These pictures should be hung around the room where they can be inspected as the members of the class pass about. You will judge the rugs as to the quality of their design, classifying them as good, medium, or poor. List the numbers of the rugs that you consider good, medium, and poor. Each student should work individually and without consulting anyone else while judging. After the judging has been completed compare your lists.

UNIT NINE

GOOD LIGHTING IN OUR HOMES

Preliminary Questions.—Write answers to the following questions before studying the unit. Save your papers until you have completed the unit.

1. All of the five rooms in our house,—living-room, dining-room, kitchen and two bedrooms,—are lighted by frosted globes hung from the middle of the ceilings. Is our lighting good in all rooms?

2. If not, what changes can you suggest without looking in the following pages?

3. We keep candles in the house because once in a while the electric current fails. We think they have other good uses. Are we right?

4. The hardware merchant is trying to sell us some fixtures for indirect lighting. What does he mean by this term? And is he right in suggesting that it is always the best kind?

5. He also says that we make a mistake to have only white bulbs in our fixtures? Is he right about this?

6. A man who is building a small house is trying to decide between wall-lights and chandeliers. Which ought he to use? Why?

7. How many kinds of lamp-shades do you think of in your home and in the homes of your friends? Which kinds do you like? Why?

LIGHTING AS AN IMPORTANT FACTOR IN OUR HOMES

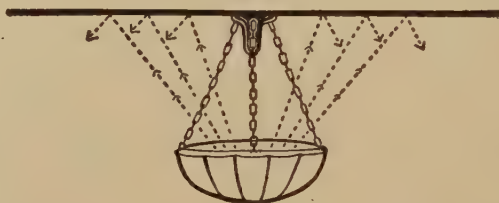
Often much money and time are spent in furnishing a home. We give careful consideration to walls, rugs, furniture, and other furnishings but somehow we fail to give due thought or are unwilling to spend money on our lighting arrangements. A room which is well furnished and pleasing in its arrangement and color may be totally ruined when the artificial lights are turned on. Lights which are badly placed and too strong and glaring destroy the harmonious, quiet effect that is so agreeable by daylight.

Before we can hope to have good lighting there are certain problems that must be solved. First of all, we must be sure that the lights are correctly placed. Shall the lighting come from a central chandelier or from side-lights placed on the walls? How high shall the lights be placed? How many portable lights shall there be and where shall they be located? Second, we must make sure that the quality of light is soft and mellow. Electricity and gas give a bright glare which must be softened with a shade that changes the quality of the light. Third, we must select our lamps, lamp-shades, and lighting fixtures for their art quality, not being misled by a popular fad. We can use our art principles no matter whether the lighting is gas, electricity, kerosene, or otherwise. Many hours are spent making fancy shades of silk, artificial flowers, and bead fringes because they are the fad of the moment. The results are often far from beautiful, because we give thought to the present style rather than to the art principles involved. Whether we make a lamp-shade or buy it, it is only when we make our selection according to the factors which contribute to beauty in a lamp-shade that we can make sure of a satisfactory result. Fourth, we must select a lamp according to the use to which it will be put. A small lamp which gives very little light may be suitable for a night-lamp but not for reading or sewing. Fifth, the lamp must harmonize with its surroundings. The large, formal looking lamp suitable for the hotel lobby is entirely out of place in the small, simply furnished living-room. The lamp mars seriously the effect of a room which otherwise may be very pleasing. These and other problems of lighting the home are discussed in this unit of study.

PROBLEM 1. WHERE SHOULD LIGHTS BE LOCATED?

When gas and electric lights were first introduced, it was almost universally customary to use a central fixture which hung from the ceiling. This was copied after the kerosene hanging lamp which is used where gas and electricity are unavailable. It was supposed that a central light, if it were bright enough, would light the room adequately. As a matter of fact, it is the least useful arrangement for most purposes. If it is strong enough to light the entire room, it is

FIG. 113



sure to be glaring, to lack the so desirable soft, mellow quality. The kerosene lamp sheds a soft, mellow light that is not disturbing but the bright gas and electric lights are likely to be annoying. It was to avoid this difficulty that indirect lighting was first adopted. In this system the lights are placed in a bowl of some material opaque enough to prevent the light shining through to any noticeable extent. The light rays are thrown up to the ceiling and then back again, as in Fig. 113. Although this relieves the glare of light somewhat, it unfortunately throws the most light into that part of the room which one has the least interest in lighting. A brilliantly illuminated ceiling is obviously neither artistic nor useful. It attracts too much attention to the ceiling, which is not a part of the room that deserves to be made a center of interest. The rest of the room is

often insufficiently lighted, and since it is impossible for us to use the part of the room which is well lighted, this system of lighting seems generally unsatisfactory. For these reasons we have ceased to use overhead lighting except for special purposes, and have replaced it with side-lights and portable lamps. One place, however, suitable for the overhead light is the hallway. Two attractive lights are shown in the halls in Figs. 79 and 169.

Adequate lighting in the home can be secured only when we consider the activities carried on in each room and the lights suitable for each purpose. It is obvious from the discussion above that it is undesirable to have the living-room lighted only by means of a central fixture. If the light is softened sufficiently to be agreeable, it does not give enough light to read by unless one is sitting under it. Even when a group of people are merely engaged in conversation, a central light may be very annoying because it shines directly into the eyes. At other times, one wishes to use a living-room as a place in which to rest or read. At these times floor-lamps and table-lamps placed where they are needed offer the most satisfactory lighting, and a well-planned living-room will have plugs for this purpose in its floor or base-boards. This is not only a much more useful arrangement than the center light for reading, writing, and similar pursuits, but the spots of light at intervals about the room add a variety of effects.

Lighting the Living-Room.—In order to obtain a varied lighting effect, wall-lights are frequently used. Wall-lights, however, should not be depended upon as a source of much actual illumination. If very bright, they shine into the eyes of the people who are facing the wall, causing them annoyance. It will obviate this annoyance to place them rather high and shade them sufficiently. This does not

mean that the shade must be opaque, but of some substance such as frosted glass, silk, or parchment which diffuses the light sufficiently so that there is no glare. In addition to such general illumination as these lights furnish, they can be made attractive decorative notes in the room. A living-room showing a well-thought-out plan for lighting is illustrated in Figs. 127, 128, 170, and 172. These pictures represent four different views of the same living-room. The room is fairly large and two ceiling-lights similar to the one in Fig. 170 are placed in the ceiling. These lights are used only for occasions when it is desired to have the entire room well lighted. In the other views of this room you will see that table-lamps have been placed around the room where one naturally sits to read or work. There is a base-plug near the desk in Fig. 127 so that a lamp may be placed there when the desk is used at night. The pictures show that wall-brackets have also been used for additional light when needed and as decorative notes in the room.

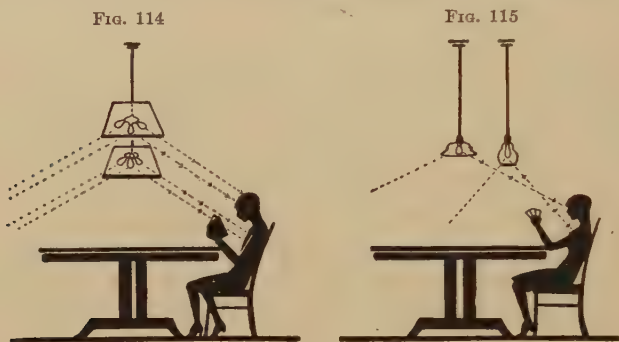
Lighting the Bedroom.—The center light in the bedroom presents the same difficulty as in the living-room; it is not practical because it does not furnish light where it is most needed. When one is standing in front of the dresser, the source of light behind one leaves the face in shadow. Side-lights right and left of the dresser are far more efficient. They should be placed a little above the height of the average person and not so near the mirror as to glare directly into the eyes. Five or six feet between them is considered right. If there is a writing-desk or sewing-table in the bedroom, there should be a wall-light or table-lamp to provide light. In a bedroom which is adequately lighted there should also be a small light on a table at the head of the bed.

Lighting the Dining-Room.—Because of the varied purposes for which we use our dining-rooms we require

different lighting effects. On social occasions when a number of people are gathered, a sufficient amount of light to illuminate the whole room is desirable; for this occasion the center light, which may be disagreeable at other times, helps to furnish the necessary amount of light. But even on such an occasion the use of the center light alone fails to give the artistic effect which side lights and portable lights can add. One light from the center of the room gives a monotonous effect which should be varied and made more interesting by several other lights around the room.

There are two opinions with regard to the use of the central light in dining-rooms. Some authorities feel that a central light properly placed so that it does not throw a light into the eyes of the people at the table or cast an unpleasant glare on the table is the most satisfactory lighting. Other authorities feel that a center light in the dining-room is as bad in effect as a center light in any other room. They believe that a better effect is obtained with side-lights. A still more charming effect is secured when candles are placed on the table. But, after all, the table is the center of interest in a dining-room and is almost invariably placed in the center of the room. If the lighting is to be arranged so that the table is kept as a center of interest, it is obvious that many bright lights should not be distributed around the walls. One very satisfactory way of making the table a center of interest is with the center light which hangs above the table. This arrangement is only satisfactory when the light is placed at the correct height. This means that the fixture must not hang so close to the table that a brilliant glare is cast directly upon it or so high that it shines into the eyes of the people seated at the table. A meal, no matter how well cooked and served, cannot withstand the too bright glare of the dome hung over the dining-room

table. In this misdirected effort to light the table sufficiently, the dome is often hung so low that the people across the table cannot see each other. One authority gives three feet above the dining-room table as the proper height. Fig. 114 shows the effect of fixtures hanging at two different heights. In one case the rays of light shine directly into the eyes but in the other case the rays are kept below the eye level.



Another type of fixture that is frequently used in the dining-room, called the shower, is shown in Fig. 115. This kind of shade helps to control the angle at which the rays of light are thrown downward from the fixture. It is particularly important that the right shaped shades should be used. The second shade keeps the light rays below the eye level because of its shape. The first permits the rays to shine directly into the eyes.

The people who object to the center light suspended from the dining-room ceiling as inartistic lighting, often use candles on the table. This helps to keep the table a center of interest and also gives a particularly soft and charming light. The quality is mellow and there is no sharp contrast of glaring whites and black shadows. The whole effect suggests the friendly and hospitable atmosphere which is

so delightful at a dining-table. People who use kerosene lamps are fortunate in the quality of light, which is similar to candle light.

Lighting the Kitchen.—Lighting the kitchen offers the same general problem as lighting the bedroom. If a center fixture is the only source of light, the worker at the stove, sink, or table is bothered by her own shadow. Lights placed on the walls above the working places are the only really satisfactory lighting arrangement. But a center fixture is also advisable, and in this case should be close to the ceiling. It is most desirable to have the kitchen well lighted. The soft lights and shadows that are so attractive in the other rooms are very annoying here.

Suggestions for Further Study.—1. Draw a floor plan of some room in your house showing where the lights are located. If you think the arrangement can be improved upon, draw another plan showing the ideal arrangement.

2. Make a list of the points that should be remembered in lighting the different rooms in the house.

3. Answer the following questions:

Where should the light in the bathroom be located in order to be most useful?

Why is either a ceiling or wall-light proper for the average hall?

If you could have only one light in a bedroom, where would you have it placed?

If wall-lights are used in the dining-room in addition to the center light, what purpose do they serve?

Give arguments for and against indirect lighting.

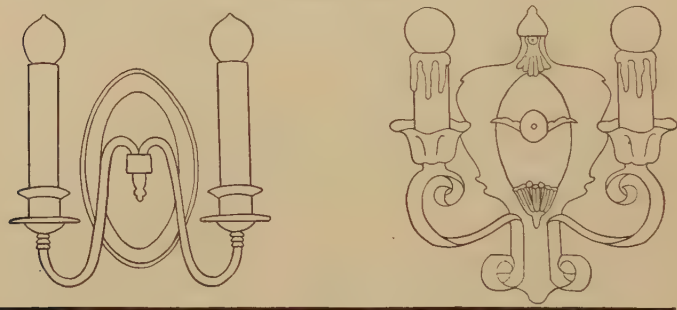
PROBLEM 2. WHAT IS GOOD DESIGN IN LAMPS AND LIGHTING FIXTURES?

If our homes are to be artistically lighted, we must select fixtures and lamps of good design. The same principles of design apply to lamps and lighting fixtures that we

studied in connection with furniture, rugs, and other furnishings. The pictures and discussions in the following pages will point out how the principles of design can be applied.

Good Design in Wall Fixtures.—Wall-brackets of both good and bad design are shown in Fig. 116. The first design, which is far superior to the second, has a good rhythmic movement of line which carries the eye easily from one part of the design to another. In the second design the eye is

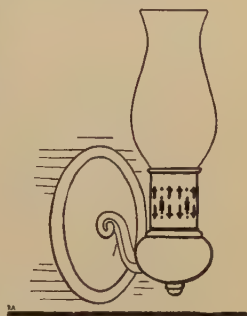
FIG. 116



caught and confused by the weak, fussy, unnecessary curves. To look at the first design after the second gives a pleasant feeling of rest and order. The first design also has a better proportion of parts than the second. The tops of the bulbs in the second fixture and the top of the wall-plate are on a line but in the first fixture the tops of the bulbs extend far enough above the plate to be pleasing. As we compare the two fixtures we feel that the design on the first is simple, straightforward, and honest, that the second is pretentious and overloaded with foolish ornamentation. In an electric light fixture it is indeed silly to imitate the wax dripping down the sides of the candle. The ruffled cup at the base supposedly to catch the drippings is in equally poor taste.

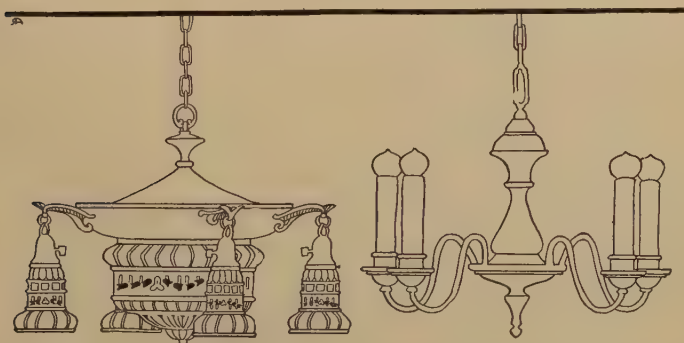
Judged by the standards of good design it is questionable whether an electric-light fixture should imitate a candle and its holder. We feel that the design of the fixture in Fig. 117 is better suited to its use. It consists of a simple bracket, lamp, and a shade which prevents the light from being too glaring. Its graceful curves and slender proportions make a pleasing effect.

FIG. 117



Good Design in Center Fixtures.— Lighting fixtures that hang from the ceiling should never give the impression of such weight that one questions their security. Two fixtures in Fig. 118 differ greatly in this respect. The first is heavy, and hung in the small room causes us to hope it is securely fastened to the ceiling. The other fixture is much lighter and could be used with much more success in the small room

FIG. 118



or in any room. The design in the first fixture is entirely lacking in good rhythmic line movement and is badly proportioned. The lines of the other design are much more

rhythmic and the lights are in much better proportion to the center part of the fixture. Many people object to any fixture hanging from the ceiling, and, in cases where a center light is necessary, prefer to use a fixture attached directly to the ceiling. A fixture of this type is shown in Fig. 170. It consists chiefly of glass prism pendants through which the light shines. The effect of this type of fixture is generally very good.

Good Design in Lamps.—Overornamentation seems to be a most common fault in the design of lighting fixtures

FIG. 119

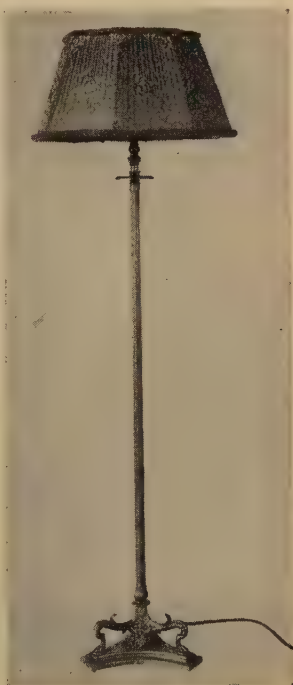


and lamps. In an attempt to make them beautiful lampshades are often loaded with bead fringes, tassels, lace, and artificial flowers. Lamp-bases are overdecorated with meaningless scrolls. Observe the first floor-lamp in Fig. 119. It is of tremendous size with a mighty upright standard that is in keeping with the heaviest of furniture. It is surmounted by a huge shade that reminds one of a very fancy parasol. Its enormous size makes it entirely unsuitable to

the average house because it so far overtops any piece of furniture as to make the effect ludicrous. Even in a room of sufficient size, with large enough furniture, it is entirely lacking in grace, and the shade very definitely violates the art principle which tells us that decoration should emphasize structure. It is fussy and over-elaborate. As we transfer our attention to the second lamp, we feel a decided relief at its grace and lightness. The standard is slender and made interesting by the bracket which supports the lamp. The shade looks like a lamp-shade instead of a fancy bonnet.

If we compare lamps Nos. 3 and 4, we immediately feel that No. 4 is of more unified design. First of all, it has a nice flow of line that carries the eye smoothly from the base to the light itself. In No. 3 we feel that a weak curve has accidentally been attached to the top of the sturdy column-like standard. The proportion of the curved bracket to the standard is good in No. 4, but lacks unity in No. 3, the standard being much too heavy for the curved piece at the top. In No. 4 the lampshade is the center of interest and the other parts are subordinated to it, but in No. 3 the standard vies with the shade for attention. Fig. 120 shows a simply designed floor-lamp with a green bronze base. Note the refinement of pattern in the decoration of the base.

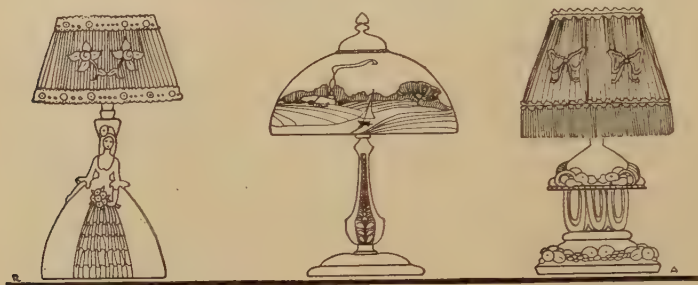
FIG. 120



Courtesy of The Tiffany Studios

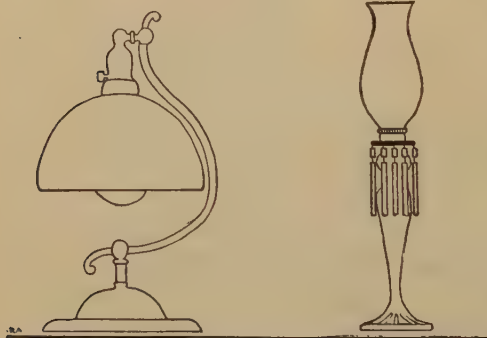
Perhaps more mistakes are made in the designs of table-lamps than of any other lighting fixture. Fig. 121 shows three lamps which violate the same principle of design, the use of pictorial or realistic decoration. In No. 1 the base

FIG. 121



is made from a statue of an old-fashioned lady. Although the statue of itself might be good, it is entirely inappropriate to use the statue as a lamp-base. The lady has a long and weary task; she looks much too real to be used as a lamp standard. No. 2 is as inartistic as No. 1. The realistic landscape through which the light must shine is quite out of place on a lamp-shade. It might be good if framed and hung on the wall, but is absolutely wrong when used to

FIG. 122



decorate a lamp-shade. In No. 3 fancy bow knots are sewed to the shade and the base is loaded with realistic clusters of fruit.

Some table-lamps of good design are pictured in Figs. 122 and 123. None of

them is overdecorated, and each shows a pleasing proportion of parts. The first design in Fig. 122 shows a particu-

FIG 123



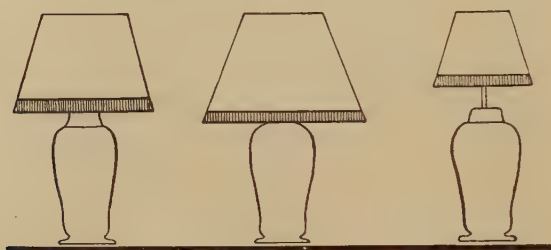
Courtesy of The Tiffany Studios

larly nice rhythm of line in the curve of the shade and the brass arm which supports it. The shape of the shade in Fig. 123 makes a pleasant contrast to the base and the base

itself is graceful in shape. Fig. 128 shows a Japanese lamp with a pottery base and grass-cloth shade. The fine curve in the base and the graceful shape of the shade combine to make a delightful effect.

Very often people have pottery bowls or vases made into lamp-bases. Then they are confronted with the problem of selecting a shade that is in the right proportion to the base. In Fig. 124 three different size shades have been tried

FIG. 124



on the same base. No. 1 seems most harmonious in its proportion, No. 2 is so large that it is apparently about to drop over the base, and No. 3 is so small that it has a skimpy appearance. The height of the shade above the base is also an important factor. If the shade is too low as in No. 2 or too high as in No. 3 the whole effect cannot be pleasing.

Color in Lighting Effects.—Color is another factor that we must take into consideration when we are choosing our lamps. Of course, the color of the shades and the bases must harmonize with the general color scheme of the room. It will not do to put a bright orange pottery base lamp into a bedroom furnished in lighter shades of pinks and blues. In addition to this consideration of harmonizing with the colors of the room, we must think of the color of the light itself. Yellow and orange are the colors most suggestive of sunlight, but if either of these colors is used in too intense

a tone the result is not pleasing. Blue and violet are generally unpleasant when used to color artificial light, probably because they are more suggestive of shadow than of light. Red light is very trying on the eyes and should always be avoided. This does not apply to delicate rose and pink tints. A green light is far better for the eyes than a red light, but if too intense, it gives a peculiarly ghastly appearance to people's faces and should therefore be avoided. Color may be given to artificial light either by tinting of the light bulbs or by transmitting the light through a colored shade. Amber-colored bulbs have become popular of late; they give a pleasant light providing they are not too deeply tinted. Whether the light is colored by means of the bulb or the shade, it should not be too intense in color. A soft yellowish tone is generally preferable.

The Lamp as a Center of Interest.—It is well worth the trouble to consider the qualities which contribute to the beauty of lamps because they form decorative accents in the room and at night they are bound to be centers of interest. They should be placed so as to form an integral part of the group. The observance of this principle will make a room far more charming by artificial light. In Fig. 128 the lamp, chair, and picture make an interesting group.

Suggestions for Further Study.—1. Select three pictures of lamps or lighting fixtures. Mount them and write an explanation of why you think one is very good in design, why one is very poor, and why one is just medium in quality of design.

2. Make a sketch of a lighting fixture that you have seen. Make it large enough and black enough so that it can be seen from across the room. Be prepared to tell your class why you think it is good or poor in design.

3. Find a picture or make a sketch of a lamp that you think is poor in design. Make a second sketch improving the design.

4. Find and list all the pictures in this book which show lighting fixtures or lamps of *good* design.

STANDARDS FOR JUDGING ARTIFICIAL LIGHTING IN THE HOME

You should be able to list eight standards by which to judge the lighting in your home. They should be of the same type as those on page 118.

FIG. 125



Write a criticism of the lighting in your own home according to the standards you have set up.

References for Extra Reading:

- "Lighting the Home." M. Luckiesch. The Century Co.
 "Interior Decoration." Frank Alvah Parsons. Doubleday, Page & Co.
 "The Practical Book of Interior Decoration." A. D. Eberlien, A. McClure, and E. S. Holloway. J. B. Lippincott Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with answers you made before your study.

II. Trace the floor plan in Fig. 163 and show where you would place the lights in the various rooms.

III. You should now be able to judge the art quality of lighting fixtures and lamps according to the principles of design. Fig. 125 shows six designs for lighting fixtures and lamps. Write a criticism of each design telling why it is good or bad. If you think one of the designs is partly good and partly bad, tell what is good in the design and what is bad.

UNIT TEN

HOW DECORATIVE ACCESSORIES HELP TO MAKE OUR HOMES BEAUTIFUL

Preliminary Questions.—Write answers to the following questions. Save your papers until you have completed the study of this unit.

1. What pictures do you prefer for your own room? For your living-room? For other rooms? Give your reasons.
2. If you had a brown sepia print of "The Madonna of the Chair," would you select a gold frame or a brown wood frame?
3. If you have several pictures, do you think it is better to hang them on your wall according to the arrangement used in an art gallery or to follow the example of the Japanese, who put up one or two at a time and change them occasionally?
4. If you had a sepia print, a colored print, and a water-color, which two would you hang on the same wall?
5. If you were limited in money and could not afford a large picture to hang over a davenport, what could you substitute?
6. What kinds of table-runners are in good taste?
7. Is it in better taste to have an India-print bed-cover or a lovely, soft taffeta with shirred ruffles?
8. Are large bouquets of artificial flowers in good taste?
9. Why are elaborately decorated sofa-pillows which cannot be used, smoking sets, and dolls won at street carnivals generally not suitable decorative accessories?

THE ARTISTIC VALUE OF DECORATIVE ACCESSORIES

The smaller articles of house furnishings, pictures, table-covers, sofa-pillows, chinaware, clocks, and mirrors, are decorative accessories which contribute much to the livable and comfortable atmosphere of the home. Without them rooms are bare and fail to give the feeling that they are lived in. With too many articles of this kind, rooms have a

cluttered and confused appearance. Mantelpieces, tops of pianos, bookcases loaded with pictures, vases, and statues make a room seem crowded and untidy. Numerous pictures plastered on the walls, sofa-pillows heaped on the couch, and tables overweighted with lamps, books, bowls, and bric-a-brac are in decidedly bad taste. To those of discriminating taste the bareness that results from an absence of decorative accessories is preferable to the confusion of too many. But neither extreme is necessary. If one owns many interesting and beautiful pictures, tapestries, pieces of pottery, copper, or brass, they need not all be displayed at the same time. Indeed, to make a display of them is exactly what should be avoided. It suggests too much the department store or the museum. We should use only those things which fit into our rooms without cluttering or over-decorating them. If we have more things than can be used at one time, some of them should be kept stored away. They then can be exchanged at intervals for those in use, thus obtaining variety in decorative accents. The fourth unit in this book suggests many ideas with respect to the use and arrangement of accessories in our rooms, while the following pages in this unit will give further consideration to this thought.

The selection of our decorative accessories should receive as careful consideration as that given to other furnishings. The same principle of art studied in relation to tables, rugs, and curtains applies to the design and decoration of clocks, table-runners, and picture-frames. It is by no means entirely a question of cost which determines the art quality of house furnishings. To be sure, some of the most beautiful things are the most expensive, but so are some of the ugliest. We must learn to judge for ourselves.

The importance of these details in our homes is recog-

nized by interior decorators. A rule they give us is that accessories should be so beautiful and well placed that we are conscious of them first when we enter a room. We express our likes and dislikes, and give the charm of individuality to our homes by means of these details. The problems in this and the following unit are based on a study of what contributes to beauty in the decorative accessories in house furnishing. (Lamps, which are important accessories, are discussed in a previous chapter.)

PROBLEM 1. WHAT SHALL WE USE FOR DECORATION ON OUR WALLS?

When we look about for something to make our walls look less bare the first thing that we think of is pictures. But with thousands of pictures of many kinds and descriptions to choose from, it is difficult to make a good choice unless one has certain rules in mind as a guide in making the selection. First of all, we must consider where the picture is to be placed. It must harmonize with its surroundings in color, size, and general character. A dainty pastel of pink and lavender flowers may be beautiful of itself but it will not be harmonious in a room furnished in dark, rich coloring. The dark sepia print in the dark brown natural wood frame does not fit into the room that has ivory walls and woodwork, light painted furniture, and gayly colored cretonne curtains. A picture may be a decorative accent, even a center of interest, but it must fit into the room and seem to belong there. There is no excuse for putting a gray or brown picture in a room that needs color. The picture would better not be put there at all. If one cannot afford to have original oil-paintings or water-colors, it is still possible to have color in pictures. Formerly most prints

and reproductions came only in gray or sepia, but colored prints are now to be had at a comparatively small cost.

Second, the subject of the picture should be selected with respect to the type of room in which it is placed. This does not mean that we will choose certain subjects for the dining-room, the living-room, and the bedroom. For example, we no longer feel that it is necessary to place only pictures of fruit or other edibles on the dining-room walls. It means, rather, that we will choose subjects that are of general interest to the people who inhabit the rooms in which the pictures are hung. The living-room is used by all the members of the family and by the guests who are entertained in the home. To plaster the walls with pictures of relatives and close friends is hardly choosing a subject that will interest all the people who use the room. The best place for photographs of one's nearest and dearest friends is in one's own room. These pictures generally make an appeal because of friendship rather than because of any real art quality. Possibly one or two pictures of this type can be properly placed in the living-room, but these should be small and should stand on tables or bookcases rather than be of the enlarged-portrait type occupying the most prominent wall space. The lack of art quality alone should eliminate most enlarged portraits from space on the walls. Religious pictures also fail to make a universal appeal and are better confined to the rooms of the people who care for them particularly. Many great masterpieces have been painted on religious subjects, and in the effort to have good pictures people have chosen reproductions of religious paintings because they knew they were great pictures. But although a picture is very great, its subject may not be suited to the walls of the living-room. The same thing may be said about the story-telling picture. By a story-telling picture

is meant a picture showing some action or event. The story may not appeal to all people, and then we generally tire of the story-telling picture after it has been before our eyes for some time. If one has a strong liking for such a picture it might better be hung in one's own room than in a room which everyone uses. The above discussion should not discourage us for there still remain many pictures that make a universal appeal and are suitable for rooms where people of varied tastes often come together. Reproductions of portraits by the great masters of painting cannot be classed with the family photographs. The former have true art quality and carry something of interest to most people. Landscape and marine scenes are also subjects of interest for most people. Outdoor scenes are familiar to everyone and if they are depicted artistically they have a general appeal. It is not possible to give a hard and fast rule about subjects suitable for different rooms in the house, but when one is about to purchase a picture for a certain room, it is helpful to ask the question, *Will the subject of this picture interest the people who use this room?*

Third, the medium in which the picture is produced should be considered with respect to other pictures already in the room. Oils, water-colors, prints, photographs, etchings, and wood-block prints are all perfectly suitable for wall decoration, but they do not all combine well on the same wall or even in the same room. The quality of texture and general characteristics of the oil-painting are such that it does not harmonize with the delicacy of the etching. Fig. 18 shows an oil-painting. Imagine this picture hung near to the etching shown in Fig. 126, and you will readily feel that they do not have enough in common to warrant hanging them in the same group. In fact, it is seldom that any other medium can be combined with oil-painting. Photographic

reproductions of oil-paintings may possibly combine successfully with originals, but for the most part, prints are better used alone, or perhaps combined with photographs or water-colors. The general style of the picture often makes

FIG. 126



it possible to combine pictures of different mediums. For example, a very bold and broadly treated water-color will combine successfully with an oil, or a very delicately treated water-color can be used in the same room with an etching. As with the choice of subjects for different rooms, no hard

and fast rule can be given for mediums which will harmonize if hung near together. But if, when we purchase a picture, we always think about the other pictures already in the room, our common sense will help us to make a wise choice.

Fourth, our selection of a picture should depend upon its art quality. It is obvious to all of us that this is the quality that makes a picture worth having,—that without this quality a picture has little excuse for being. But there are no simple rules that will tell us when a picture has true art quality and when it is lacking. To have good judgment as to the artistic excellence of a picture requires long and careful study. Many books have been written on this subject and many courses are offered in our schools. It is hoped that every boy and girl will be interested enough in pictures to take advantage of these opportunities to find out what kinds of pictures have true artistic merit. In the meantime, we can visit art galleries, shops, and traveling exhibitions that come to our towns and study those pictures which are truly great, and in this way we can begin to acquire appreciation for real worth. In the meantime, let us also avoid the poor-quality pictures that we find on calendars put out as advertising by some commercial firms, the sentimental pictures on cheap magazine covers, and the lurid colored prints from the five and ten cent store. It is not fair to say that all such pictures are lacking in art quality, because occasionally a fine artist is employed to make the originals, but unless one has developed a good sense of what is artistic in pictures it is best, if possible, to ask the help of one who knows when selecting a picture.

A Report on Famous Pictures.—Some members of the class may have time to make a study of famous pictures, the reproductions of which are suitable for use in the home. Each student may choose a different picture. Collect information about the picture, its meaning, and why it

is considered great, and about the artist who painted it. If possible, secure a colored print to show the class when you make your report. The books listed at the end of this unit will help you.

Good Substitutes for Pictures.—There are good substitutes for pictures, such as mirrors, tapestries, and plaster plaques. All these can be used for wall decoration. They are frequently desirable for several reasons: they may be less expensive than pictures or they may be needed to give variety. Very many pictures in one medium in the same room make for monotony, and tapestries or mirrors can offer harmonious variety. In Fig. 127 we see how attractively a mirror may be substituted for a picture. This old colonial mirror has beautiful proportions and is well suited in style to the desk above which it is hung. Another example of a mirror substituted for a picture is seen in Fig. 68. Here also the decorative treatment of the frame makes it an interesting wall decoration. When selecting a mirror, we must remember that overornamentation is objectionable and that the use of too many restless curves in the frame cannot produce a harmonious, dignified effect. The mirror in Fig. 60 is particularly graceful and lovely. Observe how the lines of the clock and the bottles repeat the lines at the top of the mirror. Beware of fancy, fussy, overelaborate frames, for they will not give lasting enjoyment. It does not matter whether one is choosing a mirror for a picture substitute or to serve just as a mirror,—the same art principles should be observed in making the selection.

The wall tapestry is another substitute for pictures that is becoming increasingly popular. This term, wall tapestry, is meant to include any textile which is suitable for wall decoration. It may be a piece of tapestry woven on a real tapestry loom, a piece of Chinese embroidery, a printed cotton from India (Fig. 43), or a printed cretonne. Fig. 128

shows a piece of printed linen which makes a pleasing decorative tapestry for a wall. The background colors are soft

FIG. 127



cream and neutral with figures in black and rose-red. There is a delightful rhythm in the design itself. The texture of the material harmonizes with the Japanese grass-cloth lampshade and the wicker chair. Notice that it is hung low and

that the eye moves easily from the table to the tapestry and back to the chair. The group of the table, chair and wall

FIG. 128



hanging is pleasing and harmonious. You have not forgotten that these are the factors that contribute to good arrangement. Another charming decoration which has

become popular for use on our walls is the "sampler." The sampler is really a collection of different stitches often worked out in a decorative design. Before the days of many text-

FIG. 129



books and when it was not so easy to receive instruction in needlework, every household had one of these samplers which served the purpose of an instruction book. The earliest samplers were made by women who were skilled in

needlework but at a later date the samplers were made by young girls as a part of their education either at home or at school. The sampler in Fig. 129 was made by "Jane Elizabeth Blake, her work done in the twelfth year of her age, 1784." This sampler is a good example of conventionalized design. The strawberry border which is used around the edge is frequently used in samplers. Study of the picture will discover to you conventionalized forms of clipped yew trees, butterflies, gnats, baskets of flowers, birds, shepherdesses, Adam and Eve, and the serpent. All these have been put together with the alphabet and verses in such a way as to make a unified whole. The conventionalized treatment makes it entirely fitting that the sampler should be framed and hung on the wall. Its beauty lies partly in its design and partly in the soft, mellow color which is, of course, lost in the black and white reproduction. Some of us may be fortunate enough to have beautiful samplers in our families.

In selecting a wall tapestry we should avoid the pictorial and choose conventionalized and decorative patterns. It is the purpose of the picture to be truly pictorial and to give a realistic impression of things as they actually are, but it should be the purpose of the tapestry to present a design which is conventionalized, flat, and entirely decorative in character.

Suggestions for Further Study.—1. Choose some picture in the school building and describe the room in a house into which you think it would fit. Give your reasons.

2. What are your favorite subjects for pictures? Name your favorite pictures and select the room in your home to which you think they would be most suited. Are they of general interest to all people or should they be hung in your own room?

3. Can you distinguish oil-paintings, water-colors, etchings, wood-block prints, photographs, and prints? The class should borrow a picture in each of these mediums or take a trip to an art gallery so that they can learn to know each kind.

4. Have you any favorite pictures with which you became acquainted through your picture study in history or art? If so, be prepared to show small prints and tell about the pictures. A lesson might be planned in which each member of the class will report on "My Favorite Pictures."

5. Visit a store or an art gallery where you can see textiles suitable for use as wall hangings.

6. Borrow different kinds of wall tapestries and hang them in your classroom where you can study them. You should learn to know India prints, Chinese embroidery, blockprinted linen, and real tapestry.

FIG. 130

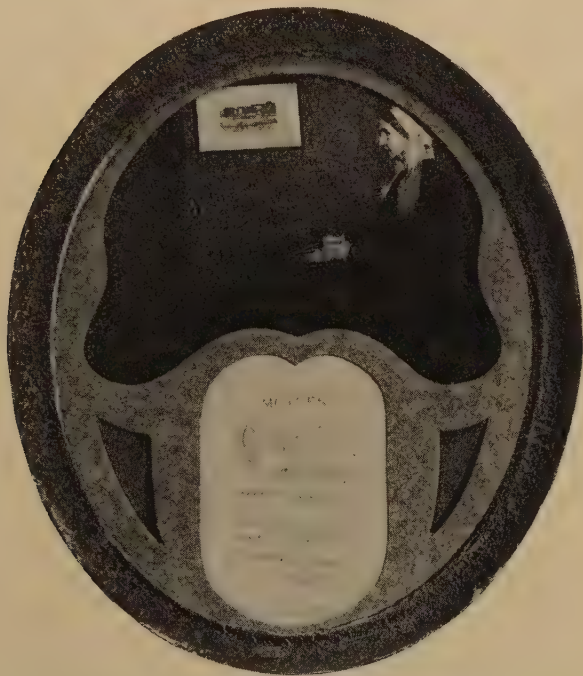


PROBLEM 2. HOW SHOULD PICTURES BE FRAMED?

Pictures are framed in order to protect them, but most of all to enhance their beauty. The frame forms a boundary for a picture and sets it off from its surroundings. The picture is the center of interest, not the frame, and never should the frame call attention to itself or detract from the picture in any way. Strangely enough, the fashionable thing in picture

frames a few years ago was an overornamented, bright gilt type of frame that shrieked for attention. Such a frame attracts so much attention that it makes it almost impossible to look at the picture. Imagine a bright, glistening gilt frame on a picture full of dull, rich tones, and you can readily

FIG. 131



see that such a frame fails to fulfill its artistic mission. In Fig. 130 the frame acts as a boundary to the picture and sets the picture off from its surroundings. The picture is a reproduction of the famous painting, "Mother," by Whistler. This is a masterpiece of painting. Every art principle is admirably expressed. Can you point out how perfect balance, fine rhythmic movement, interesting proportion,

and emphasis are attained? It seems impossible that anyone should take liberties with such a beautiful picture, but look at Fig. 131! The beauty of the picture is ruined,—all one can see is the ugly mat. A frame should never change the size or shape of a picture even slightly. The artist has planned the picture as it should be and the *frame should fit the picture*.

The weight of the molding used for the frame should be determined by the color and other characteristics of the particular picture. Pictures with strong color and strong contrasts of dark and light, those expressing considerable action or movement, and oil-paintings require heavier frames. Care should be taken, of course, not to go to the other extreme and use moldings that are so heavy that they overwhelm the picture. Pictures that are lighter and more delicate in character are better framed in lighter-weight moldings. The etching, Fig. 126, is well framed in its narrow, black molding because it is delicate and fine in character.

The desirability of the mat, sometimes used, depends on the size and character of the picture. It should be thought of as part of the frame because it serves also to set off the picture from its surroundings. Most pictures look better framed close, but in the case of a very small picture, delicate in character, a mat is desirable. It is customary to use mats on etchings and frequently on water-colors.

Color is a very important point in choosing the picture-frame. A rule that is generally safe to follow is to make the color of the frame a little lighter in value than the darkest value in the picture. The color of the frame should echo the color in the picture. Dull, gold frames can be toned with the dominant color in the picture thus making the frame blend with the picture; and yet if the frame is nearly as dark

in value as the darkest tones in the picture, it makes a good boundary and holds the picture together. The old-fashioned bright yellow, gilt frames were never good in color because they were too conspicuous and never echoed the color in the picture. Nor is the black or dark brown wooden frame good on a colored picture because it, also, fails to repeat the color of the picture.

Suggestions for Further Study.—1. Write a criticism of the frames on two pictures in the school building.

2. Describe a frame that you would use on a photograph finished in sepia and about 6" × 10" in size.

3. A project in selecting and framing a picture. If the school or some member of the class is planning to buy a picture, it can be made a class project. This should include a trip to the shop to select the right frame.

4. If you have any pictures at home with frames that are the wrong color, you might try painting or "toning" them.

5. Ask the art teacher to show you several good pictures for use in a living-room and to tell you why they are good.

PROBLEM 3. HOW DO THE PRINCIPLES OF DESIGN APPLY TO TABLE-RUNNERS, LINEN, AND BED-COVERLETS?

Shall We Use White or Color?—We use table-covers in order to protect the table from being marred and to soften the hard surface when we set things on the table. The cover should in no way detract from the beauty of the table, and it should serve as a background for the things placed upon it. Color is the first important consideration. If the color is too bright or out of tune with the general color scheme of the room, the cover will not fit into its place properly. It is a common mistake, especially in dresser-scarfs, for the color to be too light or even white in a room where there is no other white. This makes the dresser-scarf seem very staring

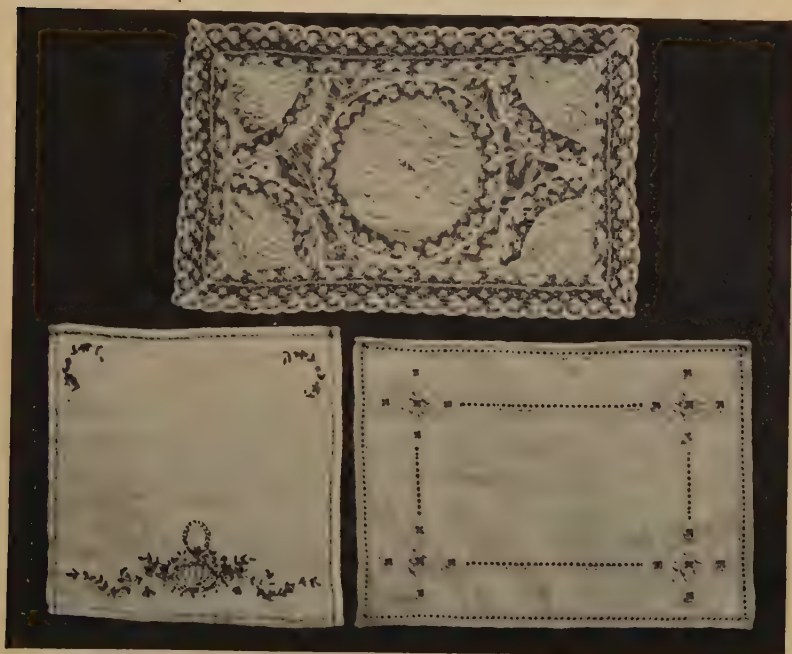
and out of place. Notice how the covers on the chests of drawers and tables in Figs. 60, 65, and 173 tone in with the general effect. One of the covers is an India print, another a small Oriental rug, and the third a simple hand-woven square made of old scraps of colored silks. To have put white covers on these chests and tables would have been a bad mistake. It is hard to see the beauty of other things when an insistent white cover is calling for attention.

The white table-cloth used on the dining-room table serves a particular purpose. It makes an appropriate background for the china and silver while meals are being served. But the table-runner used on the dining-table between meals or the luncheon sets used for the more informal meals may very suitably be in color or the deep natural tones of linen. Imagine the effect if the table-runner in Fig. 175 had been white.

What is Good Design in Table-Covers?—If the covering for the table is to serve as a background, it should not be so overornamented that it attracts too much attention to itself. The first doily in Fig. 132 is much too elaborate to be used as a background and is bad in design. Its pattern leads the eye in at least six different directions at once. The lines of the ornamentation take no note of the rectangular structural shape and the contrast is so violent that it is disagreeable. The second doily shows a type of pattern frequently used for embroidering table-linen. Let us repeat here with emphasis that ornamentation should emphasize structure. The wiggly lines in the embroidery have no particular relation to the square shape of the doily. Such design is weak and commonplace. What an agreeable contrast we find in the third doily. We feel order, strength, and character in the ornamentation. Decorative lines and shapes emphasize structure. The corners are made pleasing centers of interest

and the whole effect is good. It is interesting to know that of these three doilies the first was most expensive and the other two the same price. *Discriminating taste is more necessary than an unlimited pocket-book.* There are many simple, attractive luncheon-sets in our stores which are

FIG. 132



suitable for almost any informal occasion. On special occasions we may feel the need of something less simple. Let us then buy beautiful material and secure beauty in our table-linen from the use of handsome material rather than from overornamentation of lace and embroidery, which is, alas, too frequent on cheap material!

Overornamentation in Bed-Covers.—In the effort to beautify the bedroom, the bedspread is frequently overornamented. Shirred silk, lace, embroidery, and ruffles combine to make a type of bed-cover that is hardly suitable to its use. Such a bedspread generally attracts too much attention to itself. Simpler covers that are in tune with the rest of the room as to color are far more beautiful. Plain, natural-colored linen, figured rep, monk's cloth, cretonne, India prints, pieced quilts of good design, and old-blue-and-white coverlets are types of bed-covers that fit harmoniously into different kinds of rooms.

Suggestions for Further Study.—1. The class should collect as many table-runners, luncheon-sets, dresser-scarfs, and bed-covers as possible for a lesson in design. Each piece should be discussed according to the following:

Is it overornamented?

Are the principal lines of the decoration in harmony with the structure of the piece?

Is the color harmonious?

Into what kind of room will it fit harmoniously?

Is the decoration conventionalized or too pictorial?

2. Describe the kind of bed-cover and dresser-cover you would like to have for your own room. Tell why the kind you choose will fit into the room harmoniously. Why should intense color be avoided? Under what circumstances can you use white?

PROBLEM 4. HOW CAN STANDARDS OF GOOD TASTE BE APPLIED TO CLOCKS, SOFA-PILLOWS, AND OTHER DECORATIVE ACCESSORIES?

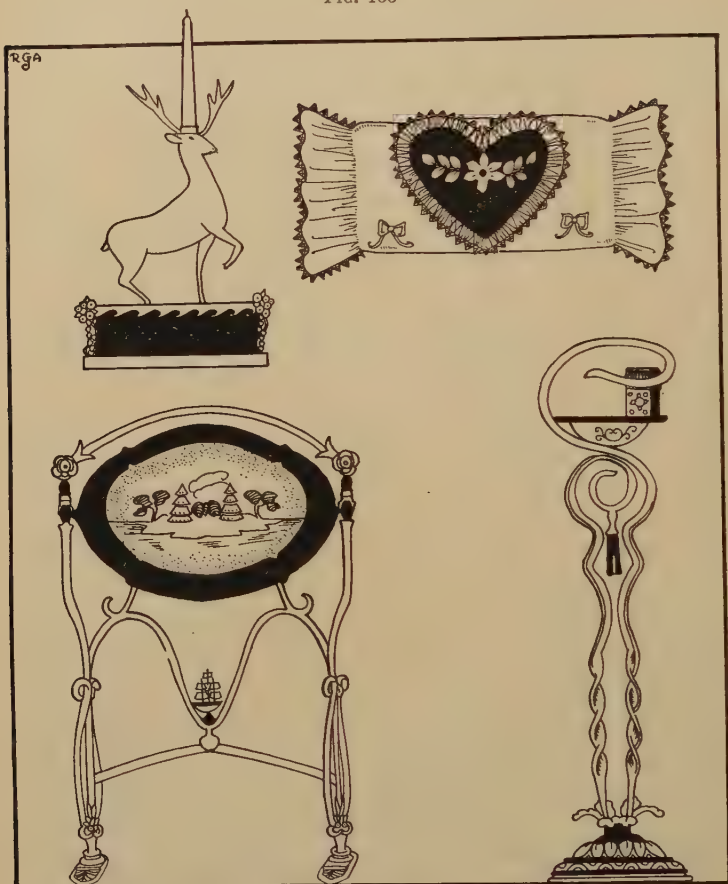
The contribution of decorative accessories to the general effect of a room cannot be overemphasized. A single ugly piece can do much to destroy the attractiveness of a room. Ferneries, aquariums, smoking-sets, bird-cages, humidors, waste-baskets, sofa-pillows, and many small pieces of fur-

niture are so often overornamented and ugly in shape that their use will ruin an otherwise lovely room. Why should our good taste, which helps us to select well-designed rugs and furniture, forsake us when we select these smaller articles for the furnishing of our rooms? We need no new principle of art to guide our choice, but merely to apply those standards which we have already acquired. Sometimes the very low prices on these articles tempt us to buy them in spite of the fact that we recognize their shortcomings. But in the end we shall be forced to discard the article with a feeling that our money was wasted.

The articles shown in Figs. 133 and 134 were all sketched from articles on display in two different shop windows. It needs but a glance to feel that the first group is utterly lacking in any art quality and that the second group expresses in some measure the principles of design. As we gaze at Fig. 133 we cannot fail to receive an impression of unrest due to cheap and tawdry ornamentation. Now transfer your gaze to Fig. 134 and you will feel a relief from this ostentatious and insincere kind of design. We can find numberless violations of the principles of design in Fig. 133. The decoration on the sofa-pillow is entirely inharmonious with the shape of the pillow and the artificial flowers sewed to its surface are pictorial, which we have already learned is not appropriate in any decoration. Probably such a pillow is meant to be used only as a "decoration," but as such it is vulgar and absurd. The tilt-top table is so distorted in its structural design and so overloaded with unnecessary decoration that we are in some doubt as to its identity. As we inspect the smoking-set our eyes are caught by the whirling lines at the top and still further disturbed by the wiggly twists at the bottom. Such restless movement is certainly not desirable in the design of a smoking-set. A

plain, unornamented smoking-stand that serves its purpose in a frank and honest fashion is preferable to this atrocity.

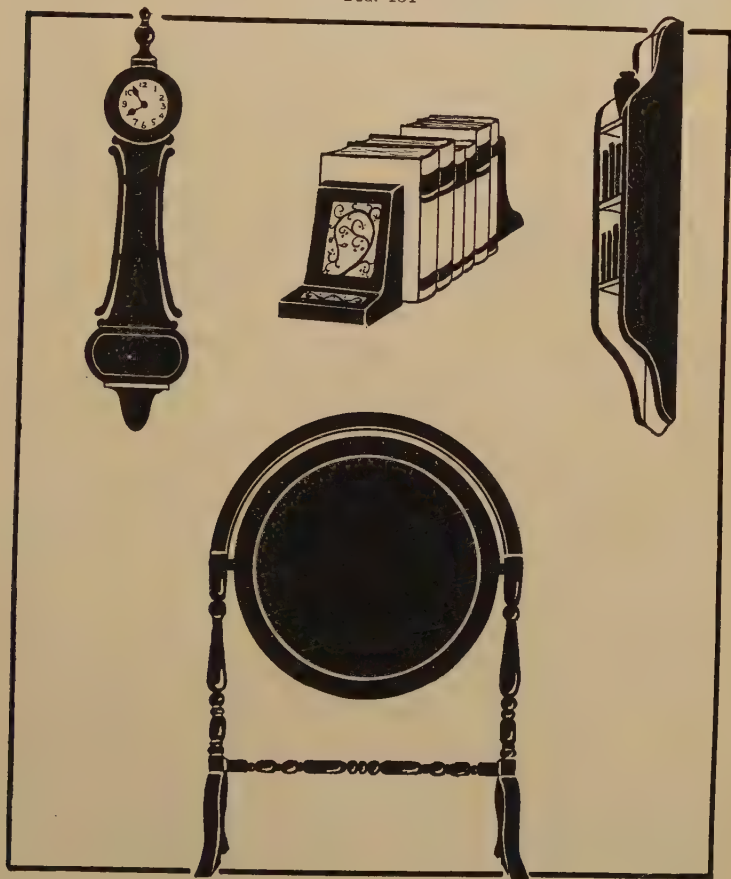
FIG. 133



Or better still, small attractive dishes placed on small tables may be substituted for the smoking-stand. As we go about in the stores and even in our own homes we will find many examples of absurd and foolish design. Aquariums

and bird-cages are often made the centers of interest in our windows. They command our constant attention and often

FIG. 134



force us to believe that fields and ponds may be after all the proper habitat for these little friends.

As we transfer our attention to Fig. 134 we are impressed with the simple, honest design of each article. There is no

pretentiousness or attempt to "dress up" any article. We can find pleasing proportions, graceful line, and restraint in decoration in each of these articles. There are many other accessories which we use in our homes that have not been studied. We cannot go far wrong in our selection or use of these if we judge them by the standards which we have set up in this and other units in this book. If we hold to the plan of buying simple but beautiful accessories chosen because they are needed and suited to their surroundings, we can avoid that restless, inharmonious effect that comes from too many things indiscriminately crowded into our rooms.

Suggestions for Further Study.—1. Describe a room which you think a wise use of decorative accessories would improve.

2. Study the decorative accessories shown in Figs. 60, 62, 69, 170, 172 and 173. Do you consider their design good or poor? Why?

3. The pictures and discussions in this unit should help you to appreciate good accessories. If you really wish to acquire discriminating taste, a study of the actual articles is essential. Plan to have some class recitations in which you can study articles brought from home or borrowed from shops.

4. Have a class discussion regarding the number, kind, and arrangement of articles on a bureau, dressing-table, or chiffonier.

5. Cut two designs for decorative accessories from the newspaper, one good and one bad. Mount them and tell why they are good or bad.

SOME POINTS TO REMEMBER

After our study of this unit of work we should be able to set up certain definite standards which will help us to select pictures, mirrors, and other decorative accessories. Your study of previous units of work should enable you to add other points that should be considered in the purchase of such articles. The important points in this chapter are summarized in the following list.

When you are selecting a picture:

1. It should fit harmoniously into the room where it is to be hung. There should be no harsh contrast of color, value, or medium.
2. The subject should be of interest to the people who use the room.
3. The picture should have real art quality. It is better to have one good picture than several poor pictures lacking artistic merit.
4. The frame should enhance the beauty of the picture. A poor frame attracts too much attention to itself.

When you are selecting a mirror:

1. The frame should be simple and well designed. Overornamentation is cheap and objectionable.

When you are selecting wall tapestries:

1. The design should be conventionalized and decorative rather than pictorial. Naturalistic pictures should be painted on canvas or paper and not woven into a textile.
2. Texture and color must blend with the other furnishings of the room.

When you are selecting table-runners, bed-covers, and similar textile accessories:

1. The covering of a table serves as a background for the things placed upon it. Neither the color nor the pattern should destroy its quality as a good background.
2. Pictorial representation has no place in a table-covering or bed-cover.
3. Beauty is not to be secured through the use of fussy, overelaborate ornamentation, but rather through the use of good materials and excellent design.

4. The materials used should be in harmony with the other furnishings. For example, it is generally best to avoid silk bedspreads with our modern style of furnishings.

When you are selecting waste-baskets, sofa-pillows, clocks, and similar articles:

1. Decorative design should emphasize the structure of the article and not destroy its usefulness.

2. The article should fit into a room without unduly exciting our attention.

3. The design of the article should show the use for which the article is intended without an attempt at ostentation.

4. The article should be well balanced, have pleasing proportions, and show good rhythmic movement.

When you are selecting any decorative accessory:

The final test in the selection of any decorative accessory is: Do I need this article in my scheme of furnishing and will it add to or detract from the beauty of the general effect? If we purchase it merely because we think it is pretty or because it is cheap it may turn out to be a "white elephant."

References for Additional Reading:

- "Decorative Textiles." George Leland Hunter. J. B. Lippincott Co.
"Tapestries: Their Origin, History and Renaissance." George Leland Hunter. John Lane Co.
"Elementary Industrial Arts." L. L. Winslow. The Macmillan Co.
"Essentials of Design." Charles De Garmo and Leon Loyal Winslow. The Macmillan Co.

Books listed at end of Unit Four.

Books for Picture Study:

- "Twelve Great Paintings." Henry Turner Bailey. The Prang Co.
"Appreciation of Art." Eugene Neuhaus. Ginn & Co.
"Young People's Story of Art." I. P. Whitcomb. Dodd, Mead & Co.

- "Famous Pictures." Charles L. Barstow. The Century Co.
"Riverside Art Series." Estelle Hurl. Houghton, Mifflin Co.
"How To Enjoy Pictures." Ruth Head. F. A. Stokes Co.
"How To Study Pictures." Charles H. Caffin. The Century Co.
"Stories Pictures Tell." Flora L. Carpenter. Rand, McNally Co.
"Studies of Famous Pictures." Martin F. Gleason, Taylorville, Ill.
"Great Portraits." Esther Singleton. Dodd, Mead & Co.
"American Masters of Painting." Charles H. Caffin. Doubleday, Page & Co.
"A Guide to Pictures." Charles H. Caffin. Doubleday, Page & Co.
"Art Through the Ages." Helen Gardner. Harcourt, Brace & Co.

Prints of famous pictures can be secured from:

- Art Extension Society, 415 Madison Ave., New York City.
Art Appreciation Publishing Co., 109 N. Union St., Akron, Ohio.
Brown, Robertson Co., 8 East 49th St., New York City.
Curtis and Cameron, "Copley Prints," Boston, Mass.
Detroit Publishing Co., Detroit, Mich.
Elson Art Publishing Co., Belmont 78, Mass.
Rudolf Lesch, 13 W. 42nd St., New York City (Seamann Color Prints).
The Medici Society of America, 759 Boylston St., Boston, Mass.
The Perry Pictures Co., Malden, Mass.
The University Prints, 11 Boyd St., Newton, Mass.
E. Weyhe (Rare prints and books), 708 Lexington Ave., New York City.

Small casts of famous sculpture (suitable for home decoration) can be secured from:

- P. P. Caproni & Bro., 1914 Washington St., Boston, Mass.
Boston Sculpture Co., Sudbury St., Boston, Mass.

A FINAL TEST ON THIS UNIT OF WORK

I. Answer the preliminary questions at the beginning of this unit. How much improvement have you made?

II. Collect pictures of decorative accessories from newspaper and magazine advertisements. Select the three which are best in design and the three which are poorest. Mount them and write a criticism for each design. Exchange papers with another member of the class. Check up and add to the criticisms which have been made.

III. A test of your ability to judge art quality in decorative accessories. The instructor of your class will exhibit five articles which vary from good to bad in quality of design. Write a criticism of each article.

IV. Answer the following questions:

1. Is an expensive, hand-painted, imported French toilet-set with portraits of Marie Antoinette painted on the backs of the mirror and brushes in good taste? Give your reasons.

2. Would you use a dull green frame or a black frame on a colored print of a Corot landscape? Why?

3. Would a mirror framed in a dull gold frame be suitable to hang above the mantel in Fig. 68? Give your reasons.

4. What type of bedspread would you use in the following room? It is a small room with light gray-green walls and woodwork. The furniture is painted a light yellow-green and the curtains are pale yellow.

5. Criticize the decorative accessories in Fig. 174.

UNIT ELEVEN

POTTERY, CHINA, GLASSWARE, SILVER

Preliminary Questions.—Answer the following questions before you study this unit of work. Save your papers until you have finished your study.

1. How can your study of art help you to select a good pattern for silver?
2. Would you rather have an expensive plate with a spray of hand-painted flowers or a cheaper plate with a printed floral border, conventionalized in design? Why?
3. Is old china of historic value necessarily beautiful? Give reasons for your answer.
4. What are the points for consideration in choosing between two glass goblets the same price and quality of glass?
5. If you are choosing china with plain bands for decoration around the edges, what points will control your choice?

ART THREE TIMES A DAY

There are no household articles used more often than the china, glass, and silver which we put on our tables at mealtime. Surely it is right that we should give ourselves the pleasure of beautiful design and color in articles which we view so often and use so frequently. Art should not be stored away in the cupboard and brought forth only upon those festive occasions when there is company in the house. That desire for beauty which lives in everyone of us should be satisfied, even upon the most ordinary and every-day occasions. Mealtime, which occurs with such frequency and regularity, should bring us the opportunity of feasting our eyes as well as our appetites. There is no detail in the routine of our daily lives where we cannot find and enjoy the element of beauty. The Oriental peoples are far superior to us in this

respect. Even a dish used for washing the brushes of the artist and scribe must be beautiful in its shape, color, and decoration. It is to be feared that the American would laugh at the thought of beauty in such a connection. Why bother with such foolishness? Yet if beauty has real meaning and value in our eyes, why not?

It is not so much a matter of expense that causes us to find ourselves with ugly china and silver on our tables as the lack of discrimination and appreciation of true beauty. Again we must learn to apply art principles and set up standards for judging good design in china, silver, and glassware. The following problems will call our attention to the particular application of the principles of design with regard to tableware and decorative pottery.

PROBLEM 1. WHAT IS GOOD STRUCTURAL DESIGN IN POTTERY, CHINA, AND GLASSWARE?

Even though china, pottery, or glassware is entirely undecorated it may possess the qualities of beauty or it may be exceedingly ugly. This will depend largely upon its structural design or what we generally refer to as *contour*. Let us compare the artistic merit of two vases as expressed through their quality of contour. In Fig. 135 the first vase has a contour of weak, restless curves which lead the eye aimlessly up and down and in and out. In the second vase the contour is revealed in a strong, sure curve which makes us feel strength and beauty in the vase. Now let us compare the three glass goblets shown in Fig. 136. They are somewhat similar in shape, and at first glance we notice no particular difference as to beauty of contour. But upon closer study we find that the curves and proportions in the second are

clumsy and lack grace. The third goblet has a much finer contour. The strong, graceful lines are satisfying and we feel no lack of the fussy ornamentation in the second. Now let us examine the first goblet. It has a refinement and subtlety of curve not found in either of the others. It is entirely satisfying, even though not ornamented, because of its perfection of form. A comparison of prices here is astonishing—the second is most expensive, the first costs

FIG. 135



less, and the third costs just one-sixth of the second! Again, we can point out that good taste, not money, is the important element in wise purchasing.

Still a third comparison will help us to discriminate between good and bad contours. The two sugar-bowls in Fig. 137 offer a contrast as to the pleasing quality of their lines and proportions. In the first the proportions are uninteresting, the bulge in the curve of the side is about half-way between the top and the bottom. How much more interest-

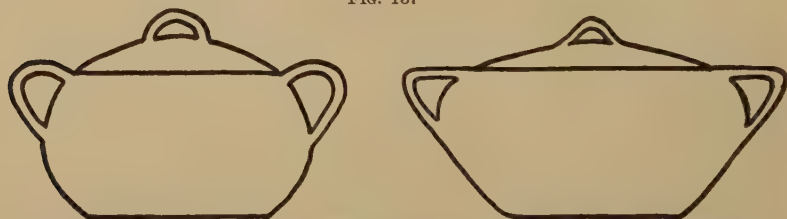
ing is the second sugar-bowl where the bulge in the curve is nearer to the top. In the first the handles look as though

FIG 136



they were stuck on and form ugly lines, but in the second, the handles grow from the body in a natural, continuous

FIG. 137



movement. The eye is disconcerted by the handles on the first sugar-bowl but is led easily around the design of the second bowl.

The importance of good contour in pottery, china, and glassware cannot be overestimated. Perfectly plain, undecorated china can have true beauty due to fine contour, and unless the shapes which we select have this quality we need not expect to have well-designed china.

Suggestions for Study.—1. Cut shapes from folded pieces of paper for vases, pitchers, bowls, or other pieces of china. These should be placed on exhibit and criticized for beauty of line and proportion.

2. Criticize the contour of the pottery in Fig. 138.

PROBLEM 2. WHAT IS GOOD DECORATIVE DESIGN AND COLOR IN CHINA, POTTERY, AND GLASSWARE?

Good taste demands that decoration of pottery and china be of a strictly decorative, conventionalized type. The thought of eating from a china plate covered with pictures

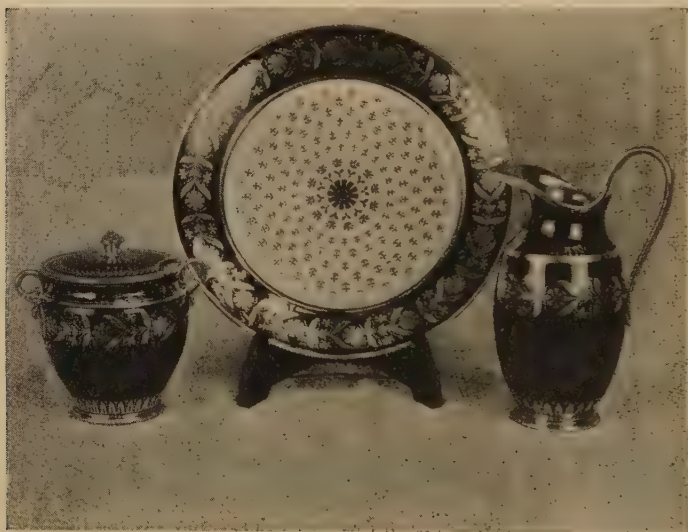
FIG. 138



of birds, butterflies, or flowers is somewhat disturbing. As we have remarked before, pictures should be framed and hung on the wall. The iris on the side of the pitcher in Fig.

138 is arranged as though growing from the ground. We feel as though the flower and its leaves should be placed inside the vase instead of plastered on the outside. Note how much more pleasing is the conventionalized floral decoration on the plate, sugar-bowl, and pitcher in Fig. 139. Here we have the feeling that the decoration really enriches the surface of the china. It is flat, orderly, and perfectly

FIG. 139

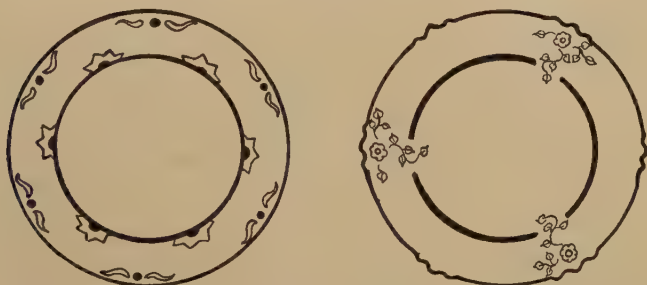


fitted into the space which it decorates. This plate, sugar-bowl, and pitcher are fine examples of the famous French china known as Sèvres ware.

Good decoration has an easy, rhythmic movement that carries the eye easily from one part of the pattern to another. Let us compare the border of the Sèvres plate and the borders on the plates in Fig. 140 for this quality. In the Sèvres plate the eye follows naturally and easily around the plate, led by the quiet, rhythmic swing of the leaves. In Fig. 140,

No. 1, the eye must jump from spot to spot in a most irregular, disturbing movement. In the second we are aware of a nervous fluttering movement in many directions produced by the wavy lines in the stems and leaves of the floral decoration and by the wiggly edge on the plate. In the Sèvres ware the movement follows the contour but in Fig. 140 the spots seem to be unrelated to the shape of the

FIG. 140



plates. They seem to be dropped onto the plate in an accidental fashion.

Another point that may be considered in good china decoration is the placing of the decoration. In the Sèvres sugar-bowl and pitcher the important part of the decoration is placed near the top, which is a logical place for decoration. Compare this with the placing of the decoration on the teapot in Fig. 138. The band is located exactly half-way from top to bottom and divides the teapot into monotonous, uninteresting proportions. Even when we are buying plain china with a simple band decoration, we find that the placing and width of the band has much to do with its attractiveness. This is a problem in proportion and involves exactly the same points as good spacing in a bordered handkerchief Fig. 29, or a boy's tie, Fig. 28.

Color in Pottery and China.—No factor contributing to the beauty of pottery and china is more important than color. Many people prefer the cream- and ivory-colored backgrounds in china because the effect is softer and mellow than that of the pure white. In this connection we must remember that quality of texture is as important as hue. It may seem that the textures of all smooth china plates are the same, but as a matter of fact there is great variation. We can appreciate this only after comparison of textures in several real plates. Collect four or five different kinds of plates and compare them as to their quality of texture. You will find some fine, some coarse, some shiny, and some dull. And as you examine them you will find some that are more pleasing than others, entirely because of their quality of texture.

Colors used in decoration should, of course, be harmonious and not crude or garish. Our previous study of color will help us in this respect. When selecting china we should keep in mind the fact that several pieces are used at one time on the table and try out the effect of different pieces used together. We may like the decoration on a single plate but when several pieces are put on the table at the same time, the effect may be too heavy or too emphatic in color.

Suggestions for Study.—1. Arrange for a day when every member of the class will bring one piece of pottery or china to school. No one is to tell whether she likes the piece or not. Each piece is to be criticized according to the principles of design and for color. Criticize both structural and decorative design.

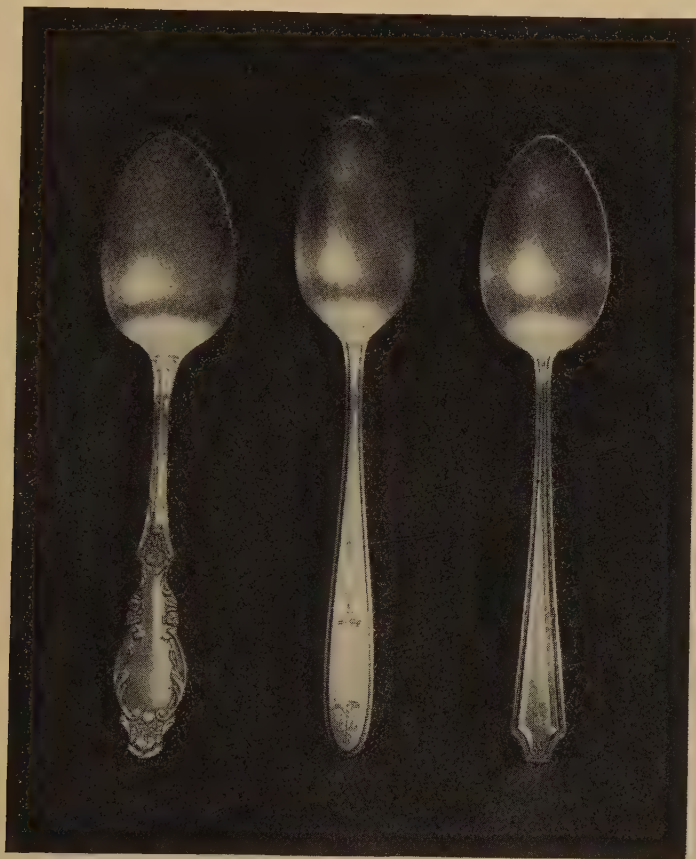
2. Criticize the vases in Figs. 72 and 74.

3. Make a drawing showing a plate with interesting spacing of the plain bands decorating the edge.

PROBLEM 3. WHAT IS GOOD DESIGN
IN SILVER?

In the selection of knives, forks, and teaspoons there is still another opportunity for us to use our knowledge of

FIG. 141



design. In comparing the three tablespoons in Fig. 141 we will first consider their structural design as revealed in the

shapes of the bowls and handles. We feel at once that the first is heavy and clumsy with an unfortunate combination of fussy, curved lines. The pathway of the eye is constantly interrupted as it moves downward from the bowl to the tip of the handle. The spacing made by the divisions in the handle is decidedly uninteresting. We find much more grace and easy rhythmic swing in the fine curves which form the contours of the second and third spoons. Now let us compare these spoons for their decorative design. The first is without doubt too ornate and fussy, having the appearance of decoration added for its own sake. We agreed that the second and third spoons were both good in structural design but they differ in the quality of their decorative design. In the second case the decoration does not fit the space which it decorates and fails to emphasize the structural shape. As we continue to study the designs of the second and third spoons, we have a growing conviction that the third is much more preferable, expressing dignity and refinement. In contrast to this we feel that the second design is somewhat ornate with too many fine "curly-cues" which prevent it from having the same strength and beauty of pattern as the third design. In the latter the simple beaded edge accents the beauty of shape of the handle and the small motif at the tip makes a good center of interest which catches the attention pleasantly. You may not agree at first with this criticism of these two spoons, but as you continue to study their designs, letting your eye wander back and forth from one to the other, there is no doubt that you will eventually form the same opinion. Our first impressions are not always lasting, and we find after continued observation that our eyes become fatigued with some designs but continue to be pleased by others.

The kind of finish used on silver is a great factor in its art quality. It may be finished with a very bright and shiny

effect. This will cheapen the best design and almost suggests tin as the material used rather than silver. In contrast to this is the dull, lustrous finish which imparts much richness to the general effect. Most patterns can be secured in either the bright or dull finish at the same price. The choice is obvious.

Suggestions for Further Study.—1. Practice cutting from paper beautiful shapes for the handles of knives, forks, and spoons.

2. Each member of the class should bring one piece of silver to class for the purpose of criticizing it.

3. Collect pictures of knives, forks, and spoons such as you can secure from catalogs and advertisements. Select several designs that are good and one that is bad. Be prepared to tell the class your reasons. What points in common do the good designs have?

References for Extra Reading:

"The Practical Book of Chinaware." Harold Donald Eberlein and Roger Wearne Ramsdell. J. B. Lippincott Co.

"Pottery." George J. Cox. The Macmillan Co.

"Historic Silver of the Colonies and Its Makers." F. Bigelow. The Macmillan Co.

Good art pottery for the home can be secured from:

The Rookwood Pottery, Cincinnati, Ohio.

Pewabic Pottery, Detroit, Michigan.

The Hager Pottery, Dundee, Illinois.

The Van Briggie Pottery, Colorado Springs, Colorado.

Newcomb Pottery, Sophie Newcomb College, New Orleans, Louisiana.

The Cowan Pottery, Rocky River, Ohio.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

II. Criticize three plates which your instructor will exhibit for the following points: unity, center of interest, pictorial, or decorative effect, and spacing.

III. Criticize an expensive glass fruit-dish which consists of a glass bowl upheld by a bronze cherub standing on a marble pedestal.

IV. Make a list of five standards you will use when selecting the pattern for your silver.

V. Make a list of five standards that you will use in selecting china.

UNIT TWELVE

THE EXTERIORS OF OUR HOMES

Preliminary Questions.—Write answers to the following questions before you study this unit. Save your papers until you have completed your study.

1. When you plan a house, will you have the windows on the first floor and the second floor of the same size? Why or why not?

2. If a builder wished to place a large round window in the front of your house, would you accept his idea? Why or why not?

3. We wish to repaint our house this spring and the painter suggests green with yellow trimmings. The house is not very well designed. Should we follow his advice or should we paint it white?

4. We have been given some tulip bulbs. Will they look best in a round bed in the center of our small front yard or in a narrow border along the front walk?

5. We live in a house painted a rather bright cream-yellow. One neighbor advises planting red geraniums across the front because they bloom all summer. Another neighbor advises purple asters. Which advice would you follow? Why?

6. A neighbor has just built a new garage and placed it near the house instead of at the back of the lot. The other neighbors think this is a mistake. Who is right? Why?

THE IMPORTANCE OF ART QUALITY IN EXTERIORS

Some of us live in houses which other people have built and others of us are fortunate enough to be able to build houses according to our own preferences. Whether we select a house already built or plan and build a house for ourselves we must know what things contribute to art quality in the exteriors of houses. A study of exteriors is still another opportunity to apply the same art principles which we have applied to the selection of house furnishings and interior arrangements. The desire for more beautiful

homes has resulted in a widespread movement for better design in house exteriors. In certain sections of many cities there are restrictions which require houses of certain types to be built in order to preserve a good general appearance throughout the whole section. To acquire standards of good taste in domestic architecture we must know when balance, rhythm, proportion, and emphasis produce a harmonious whole and when they are violated. When we are looking at house plans, preparatory to building, we should judge them according to these fundamental principles. Or, if we are purchasing a house already built, we must view it with an eye to its excellence of design. Like many other things studied in this book, houses need not be expensive to be beautiful. Many costly houses are very ugly and many inexpensive houses are most attractive.

A knowledge of how the principles of design can be applied to the exteriors of houses will often enable us to see the possibilities of remodeling a house so as to produce a more pleasing effect. To remove a porch railing, to change the porch pillars, to widen a porch, to change a badly proportioned window, to change an entrance, to plant shrubs and vines effectively, and to improve the color of a house are minor alterations which may make all the difference between repulsion and attractiveness. It is not only for prospective house owners that this unit of study is written. It is for all of us who must daily view the houses which line the streets of our communities. We do not have to own a house in order to derive pleasure from its beauty. If we are able to recognize beauty in house design, we can get pleasure from an attractive house whether we own it or not. The interiors of our houses belong to us and our friends, but the exteriors of our houses belong to the public and it is our civic duty to see that they are made as beautiful as possible.

PROBLEM 1. HOW ARE THE PRINCIPLES
OF DESIGN EXPRESSED IN THE
EXTERIORS OF HOUSES?

Good Balance in Exteriors.—When the architect plans a house, one of his first considerations is to secure good balance.

FIG. 142



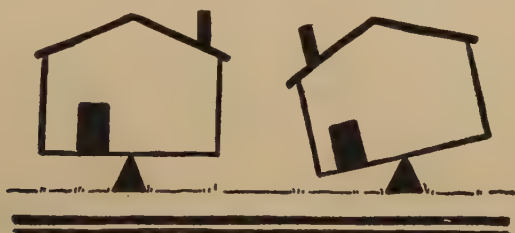
Courtesy of The Brown-Robertson Co., Inc.

The problem is just the same as that of balancing pictures, vases, and candlesticks on a mantelpiece. The architect must balance doors, windows, chimneys, gable roofs, and porches.

There is an example of formal balance in Fig. 142. The entrance is placed in the exact center, with windows, columns, and chimneys arranged symmetrically at either side. Fig.

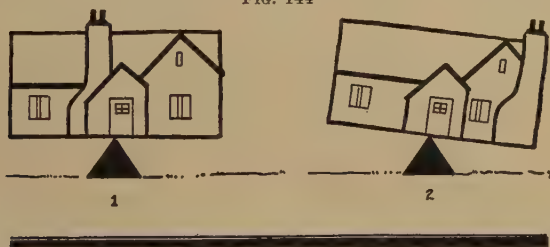
143 shows a simple problem in informal balance in the exterior of a house. In the first picture the weight seems evenly distributed but in the second the weight has all been thrown to one side by moving the chimney to the same side as the door. You will note that in the first diagram the

FIG. 143



entrance, which is larger, has been placed nearer to the center than the chimney, which is smaller. Fig. 144 shows possible arrangements of the front of a house where there are more elements to be balanced against each other. In the first diagram the large area to the left is balanced by the

FIG. 144



large gable to the right and the tall chimney by the smaller gable and entrance. If the chimney is moved to the right, as in the second diagram, the effect immediately becomes unbalanced. Fig. 145 shows this house as it was actually built. This picture was taken at an angle so that it shows an end of the house not seen in the diagram.

Rhythm in House Exteriors.—This house is also an excellent example of rhythmic repetition of line. The line in the large gable is repeated in the smaller gable and echoed again in the line of the chimney. The top of the entrance fits into the shape formed by the gable better than a square-topped entrance. Fig. 146 shows a house in which there is

FIG. 145



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not good rhythmic repetition of the lines. The front windows lead the eye in five different directions and the decoration of the gable produces a still more distracting effect. You will be able to pick out several other lines equally disturbing.

Rhythm in the exterior of a house is also expressed in the placing of doors and windows. In Fig. 147 the doors and windows are arranged in an orderly rhythmic repeat which is pleasing. Compare this with Fig. 148 where the windows on the side of the house have apparently been placed with

no regard to orderly arrangement. Even when the windows are rhythmically arranged on the front of the house, they are often arranged on the side and rear without regard to

FIG. 146



appearance. Surely there can be no justification for this neglect.

A Problem in Rhythm.—What is your opinion of the rhythm in Figs. 150, 153, 154, and 156?

Good Proportion in Exteriors.—The architect's first problem in proportion is to choose a general shape which has good relationship of height to width. If you were asked to choose the house which has the better proportions in Figs. 147 or 148, you would choose the former because the horizontal rectangle is more pleasing than the square. We generally like houses of horizontal proportions because they seem to be more harmoniously related to the ground.

FIG 147



Courtesy of The Creo-Dipt Co. Inc.

A second problem in proportion is the spacing of doors and windows so as to avoid monotony and to achieve interest. The house in Fig. 147 has interestingly spaced windows. Notice that the upper windows are not so tall as the lower windows and that the lower story of the house appears larger than the upper. Now notice the poor effect in Fig. 149, where the same house has been sketched with all the windows the same size. The spaces for the upper story and the story below are exactly the same.

A Problem in Proportion.—The design of the house in Fig. 146 is an example of poor spacing. Study the design and point out all the violations

FIG. 148



of the principles of proportion. What changes can you suggest that will improve the design?

Emphasis in Exteriors.—Architects recognize the need for the use of the principle which we call emphasis in plan-

FIG. 149



ning houses. If all parts of the house are equally emphasized the effect is monotonous, and on the other hand if one part is

overemphasized the effect is disturbing and sometimes ludicrous. The design of the house in Fig. 150 has been given a principal center of interest in the chimney. Its size, height, and position all help to capture the attention of the passerby. The doorway, emphasized by the iron railing, trees, and pediment, forms a secondary center of interest. Sometimes

FIG. 150



Courtesy of The Creo-Dipt Co., Inc.

entrances and other parts of the house are overemphasized. One common mistake of this sort is shown in Fig. 148 where the porch pillars are too massive for their purpose. Another mistake is often made in combining two materials such as stucco and wood in the construction of the same house. One material should predominate and the other be used for decorative accents. If the house is nearly divided into halves, then neither material predominates. The house

appears to be built in layers, and there is no unity between top and bottom.

Suggestions for Further Study.—1. Find pictures of houses which illustrate the following:

Porch pillars that are not overemphasized.

A house built of a combination of materials where one material predominates.

A house where the roof is not overemphasized.

2. Arrange an excursion to view the houses in the neighborhood. Make it an aim of your expedition to discover the houses which are the best examples of balance, rhythm, proportion, and emphasis. You will find many violations of these principles. Suggest ways in which these mistakes might have been avoided.

3. Make a simple line drawing showing the front of your home or any other house that you may choose. Show it as it is and as you would like to remodel it.

4. Be prepared to discuss the following topics at your next class meeting. Give your opinions and have arguments and illustrations to support your ideas.

Should the front wall of a house ever be made of one material and the side and back walls out of another material?

Do you consider it right for a city to make building regulations in the residence portion of a city restricting the types of house which may be built? Can it be legally done by "zoning" laws?

Could a community develop public opinion which would check the building of rows of many houses exactly alike?

Is there any civic responsibility in planning the exterior of a house?

5. If any members of the class own kodaks, an interesting exhibition can be arranged. Try to get pictures of houses that illustrate as many of the points as possible that have been discussed in this problem. Mount the pictures and put them on a bulletin board. Then see if the rest of the class can tell what each picture was meant to illustrate.

PROBLEM 2. WHAT ARE THE COLOR PROBLEMS IN THE EXTERIOR?

Have you ever noticed as you walk down the street that some houses seem to shriek for attention because of their vivid hues and that other houses we never see because of

their drab, uninteresting color? Both the gaudy, yellow house with its red roof and the dull, slate-colored house fail to blend with their surroundings. Perhaps their owners like these colors and therefore desire to use them in large quantities. But no matter how well we like a thing, it is sometimes disastrous to use it in large doses. Bright color is used on a sign-board to attract attention, and to use the same color on a house accomplishes the same result. Most of us do not intend to paint our houses for the purpose of advertising them. On the other hand it is not necessary to paint them a mud color in order to keep them in the background. What can we do then to make our houses fit into their surroundings?

First of all, we must remember that the walls of a house form a large area and that we cannot use intense color successfully in large areas. Consequently, instead of using a screaming yellow, it will be better to use a soft cream ivory. Next we must consider the surroundings of the house, the houses near at hand and the greens of the grass, shrubs, and trees. The color of the house must be such that it blends successfully with these if we are to have a pleasing effect. The white house with green shutters has been popular for many centuries and continues to be satisfying. The green shutters echo the green of the foliage and tie the house harmoniously to the landscape. Sometimes a white house seems bare and bleak. This generally happens when bluish white is used instead of cream white. Blue is a cold color and cream is warm. Other colors frequently used with success are buff, gray-browns, and gray-greens. These colors fit themselves into the natural surroundings of trees and grass better than reds, blues, and purples.

When houses are so near together that they are viewed at one glance their colors should not quarrel. This may

make it impossible for us to use the color that we should really like. But in the long run the color which blends with the neighboring houses is a happier choice. If our house stands between two white houses, it is taking an unfair advantage of our neighbors to paint it a chocolate brown or a slate gray. Often we are tempted to carry out our individual ideas as to the color of a house regardless of the surrounding houses, but we cannot successfully treat a house as an individual unit when it is seen as part of a group.

In our attempt to "dress up" our house in distinctive coloring we sometimes use many colors. In a house recently

FIG. 151



observed the lower part was painted green, the upper part buff, the shingles stained red, and the porch and trimmings painted brown. Needless to say, the house appeared to be a hodge-podge, it could hardly appear anything else. This is a glaring example of bad color-combination in house exteriors. A house should be a unified whole, and its color can do much to help in this respect. It is a good general rule to say that the whole house should be painted one color. Fig. 151 shows the same house painted in two different ways. How would you describe the effect in each case? Which is least conspicuous and fits most harmoniously into its surroundings? This is an ugly house to begin with and it is unfortunate to emphasize its ugliness by making it conspicuous.

Manufacturers have come to realize the possibilities of fine color effects in house exteriors and are producing shingles, tiles, and bricks in a wide range of colors. Have you ever really studied the color in brick walls? Go where you can see a brick wall of a house and examine it. Is the color a smooth, flat red or yellow? Or is the color mingled? Stand close to the wall so that you can see the separate colors. Then look at it from across the street to get the blended effect. If you continue your study of color in bricks, you will find that it may range from an orange-yellow, through orange, red-orange, red to violet. It was the old-fashioned idea to produce bricks that were perfectly smooth and flat in color. But now we have discovered how much more charming is the effect if the color is mingled and if the surface of the bricks is left rough in order to produce a pleasing quality of texture. Compare for texture the different brick walls which you see. The color of the mortar does much to add to the general color effect. Sometimes it is white, sometimes black, and sometimes colored to blend with the color of the bricks. Examine the walls which you see and notice how different effects are obtained. Manufacturers of shingles have also realized the possibilities of color effects and people have been quick to appreciate the artistic results. Shingles are frequently used to cover the whole house as well as the roof, as in Fig. 147. Shingles being stained rather than painted, the texture of their wood is apparent. This contributes much to the general pleasing quality of shingle roofs and shingle-covered houses. As you study color in shingles you will find as much variety in blending of colors as in bricks.

As you are engaged in your study of brick and shingle-covered houses you will doubtless find many stucco houses. How many different texture effects are you able to find?

Can you find any where the trowel marks are left as a part of the texture? How many different colors have you found used in stucco? You will notice that the warmer colors, yellowish tan and even pink are more pleasing than the cold, colorless grays. If you have visited southern California or seen colored pictures of the houses there, you will know that they use brighter color in their stucco houses than is used generally in colder climates.

Suggestions for Further Study.—1. Select some brick house in the neighborhood and discuss the color which you think would be most suitable to paint the wood frames of the doors and windows.

2. Copy the colors which you find in the most interesting brick wall that you have seen. You can use either crayons or paints to reproduce the blended effects in the bricks.

3. Be prepared to discuss the following topics in class:

Is it more suitable to use vividly colored house exteriors in a tropical climate than in a more temperate climate? Why?

Do you think it improves the texture and general color quality of a brick wall to paint it? Why or why not?

What is your opinion of the color in the exterior of your school building? Could it be improved?

Do you think there is a good chance for a harmonious, unified effect in a house that is made with the lower portion of stucco, the upper portion of wood, with a conspicuous stone chimney and with a brick porch? Why?

PROBLEM 3. WHAT ARE THE BEST KNOWN TYPES OF DOMESTIC ARCHITECTURE?

If you hear someone refer to a house as being Dutch colonial or southern colonial in type, can you picture in your mind the type of house that is meant? As you pass down the street do you ever see houses that you know are Georgian or Spanish mission in character? When you read your history do you have a mental picture of the kinds of house in which its characters must have lived? It is interesting to know something of different types of domestic

architecture and it adds considerably to our appreciation and discrimination to be able to recognize a few of the best-known styles.

Northern Colonial Style.—An early style of house which is typical of domestic architecture in America is the colonial. There were a number of reasons why this early style of house varied in type in the different parts of the colonies. Many of the people who settled in the colonies were from England and brought with them English ideas of architecture. Later when they became more prosperous, they even imported parts of houses, mantelpieces, cupboards, and doorways, just as they did pieces of fine furniture. This was during the Georgian period in England, and the American colonial houses reflected the Georgian style while they developed characteristics that were purely American. Fig. 142 shows a house which is typical of the colonial architecture in the northern states. Some of the features to be especially noted are: a certain simplicity, a symmetrical, formally balanced grouping of windows and doorway, a simple gable roof and such details as the wooden shutters, hoods over the doorways and small window panes. This type of house has been so pleasing to Americans that we continue to build houses having these same general characteristics. Fig. 147 shows a modern house designed in the northern colonial style. You will undoubtedly be able to find houses in your community which resemble this type and which are spoken of as colonial.

Southern Colonial.—The type of house used in the southern colonies differed from that in the North because of different social and climatic conditions. The large plantations of the South were owned by men of great wealth. These men were masters of large estates and they lived a life of leisure. It was natural that their houses should

reflect the life that they lived. As you look at the southern colonial house in Fig. 152 does it not seem fitting for the life of a plantation owner? The most distinctive feature of the southern colonial style is, of course, the tall columns. Often the columns support a pediment distinctly classic in

FIG. 152



Courtesy of The Brown-Robertson Co., Inc.

character. The same simplicity and formally balanced arrangement typical of the Georgian style is found in the southern colonial. This type of architecture is not suitable for adaptation to the average modern home. Can you imagine such a house on a narrow city lot? It is, however, especially adapted for the large country home, and many architects have used the southern colonial style when

planning such houses. Occasionally some one desiring to own a pretentious house builds an average size house and adds to the front the enormous portico which belongs on a southern colonial mansion. The effect is ludicrous because the portico completely dwarfs and overbalances the house itself.

Dutch Colonial.—In sharp contrast to the elegant style of southern architecture is the style called Dutch colonial.

FIG. 153



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One of its distinguishing characteristics is the gambrel roof with a short slant from the ridge pole to the shoulder and a long sweep from the shoulder to the level of the first story, often extending out over the porch. Fig. 153 shows a typical Dutch colonial house with a gambrel roof. There were many of these houses built in the valley of the Hudson River and in New Jersey. It is a type that is easily and

admirably adapted to the small modern home. Compared with the southern colonial type, this style has a distinctly informal and domestic feeling.

English Style.—Although many of our modern houses are designed after these old colonial types they are by no means used exclusively for modern domestic architecture. The architect to-day derives his inspiration for American homes from many other historic styles, both in England and

FIG. 154



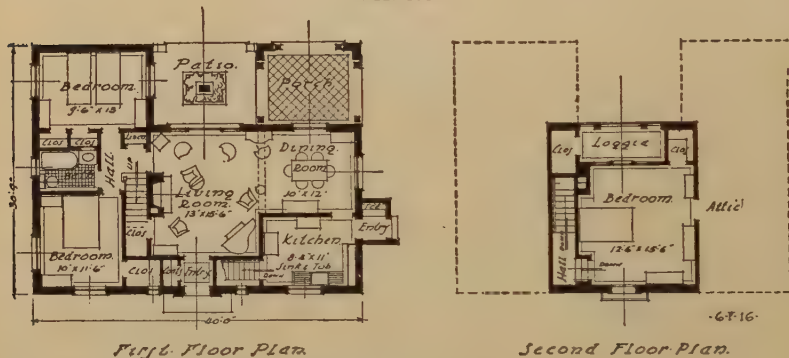
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elsewhere. One style that is popular to-day is derived from an English type known as Elizabethan. The special characteristics of this type are the very steep roof, half-timber construction and windows that are grouped together. Fig. 154 shows an American house derived from the English style. You can see the grouping of windows and the steep roof. In our English-style houses there is no attempt to make exact copies. Their general style and character, however, are such that it is easy to see from what style they are derived. It is only natural that we should find

English houses suited to the life of American people, because our climate and customs are much like those of the British Isles. These houses are better adapted to our manner of living than the more formal and splendid Italian villas, French châteaux, and Spanish haciendas.

Spanish Mission.—The settlement of Florida and Louisiana by the Spanish introduced the Spanish type of architecture into the colonies, where it persists to the present day. Spanish architecture is also very common in Cali-

FIG. 155



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fornia. There it is the particular type referred to as Spanish mission and its name suggests its origin. Spanish missionaries, who came north from Mexico, were the first settlers in southern California. They built great mission houses, centers of colonies of Indians whom they educated and converted to the Christian faith. These houses were patterned after the architecture of Spain. One marked characteristic is the courtyard or patio around which the house is built. These patios were sometimes made attractive with flowers, iron balconies, and perhaps fountains in the centers, but more often they resembled our barnyards where cattle,

horses, sheep, and chickens were kept. The missionaries copied this style of architecture because the inner courtyard made a safe place at night for their herds of cattle and flocks of sheep. The first mission houses were small adobe huts, but in time the huts gave place to groups of buildings, each one being devoted to a particular purpose. The churches, the

FIG. 156



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schoolrooms, the refectories, and the various workshops were grouped around the patios.

These Spanish missions were the inspiration for many of the modern homes which we find to-day in southern California. Of course, in modern times it is not necessary to have the patio entirely surrounded by the building for purposes of protection. In Fig. 155 you will see the floor-plan of a modern house in Spanish mission style. The patio

affords privacy and in warm climates is particularly desirable because the surrounding walls provide a cooling shade.

Other characteristics of the Spanish mission style are shown in the modern house in Fig. 156, the low pitched, red tile roof and the plain stucco walls. This low, wide-spreading style of house is particularly well suited to the warm climate.

Bungalows.—While discussing types of domestic architecture it might be well to mention the much used and little understood term, bungalow. The type of house referred to as a bungalow varies in dozens of ways. Apparently there is no one characteristic that is common to all types of bungalows. To most of us the term bungalow calls up the picture of a small house, but otherwise there is great variation. The bungalow may have any kind of roof; it may have a large porch or no porch, it may be built of wood, brick, stone, or stucco, it may have one or two stories and it may be English, Dutch colonial, or hybrid in type. In other words there is no such thing as a *typical* bungalow.

The term bungalow had its origin in a type of dwelling built by the English people living in India. Although we have adopted the term, we have not copied the type of building. Many architects feel that the bungalow will eventually become a clearly established type well suited to the small American home.

To know these different types of architecture and be able to trace their influences in American houses is a source of pleasure. We can enjoy the particular kind of beauty that is inherent to each of these styles even though we have a special preference for one type. After continued study we will be able to pick out the particular examples in each style that are most beautiful. For example, we will find ourselves saying that this colonial house is more beautiful than

that one because of its finer proportions and general design. For those of us who plan and build houses it is indeed important that we know and understand the general characteristics of each type. The person who insists that the architect mix the styles indiscriminately makes a sad mistake. The Tudor house with a touch of Spanish mission and Dutch colonial is sure to be a hodge-podge. Although it is certainly not necessary to keep each style absolutely true to its historic prototype, to mix the styles with no regard to the spirit and general feeling is unfortunate. Let us decide on the type and general style which we desire and make it as fine in design as possible. After all, our real problem is to choose a house that is excellent in design. To select a design merely because it is patterned after a historic style of which we are fond will not insure a beautiful house. First we must choose a design that has true art quality and second a design that is suited to the environment in which we live.

Suggestions for Further Study.—1. How many different types of domestic architecture can be found in your town? Appoint committees to investigate different parts of the town. Each committee should report to the class the result of its investigations and if possible, should take kodak pictures.

2. Choose your favorite style of domestic architecture and read as much about it as you can in other books. Collect pictures from magazines and advertising booklets showing the influence of this type of architecture in modern homes.

3. Topics for class discussion:

If you are building a new house why should you consider the neighboring houses in planning the exterior?

What are the special requirements for a house in a warm climate? In a cool climate?

It has been said that we cannot have well-designed houses without a large expenditure of money. Discuss the truth of this statement.

PROBLEM 4. HOW CAN THE HOUSE AND YARD BE HARMONIOUSLY RELATED?

Of the many houses which you have seen, can you not call up mental pictures which fit the following descriptions? One house sits uncomfortably in the middle of bare, surrounding grounds. No trees, shrubs, vines, or flowers relieve the bleak and barren aspect. Often we have the feeling that the house does not belong there but is only temporarily located. There is a lack of unity between the house and its surroundings and no matter how beautiful the house, it suffers because of its poor setting. The other house is surrounded with a few shrubs and perhaps some vines and trees. It seems to be a part of the ground upon which it stands and may almost seem that the house as well as the surrounding shrubs has grown from the ground. There is a feeling of unity and harmony between the house and its setting.

The natural conclusion from this seems obvious, that it is necessary to plant shrubs, trees, and flowers around our houses. More than mere planting is necessary, however. There must be careful *planning* before the planting. Mere planting may result in a profusion of foliage that is as bad as the cluttering of an interior with too many pieces of furniture or decorative accessories. Or, it may result in a placing of shrubs and trees that detracts rather than adds to the beauty of the grounds. Let us consider some of these problems in detail.

What shall be our procedure when we start to beautify our yards? Shall we merely send in an order for some of the shrubs that we have seen and admired? Or shall we say to ourselves, Where shall we plant some shrubs? What shape should they be, tall or low and spreading? How many can

I afford to have without making the grounds seem cluttered? Since my yard is small, how can I make it seem more spacious?

Variety in Size and Shape of Shrubs.—If all the shrubs are about the same size and scattered promiscuously over the lawn, the effect is sure to be monotonous and cluttered. The shrubs in Fig. 148 are all about the same size and shape. There are no tall shrubs or large clumps to relieve the monotony. The repetition of the same size is a violation of the principle of proportion. Observe how different is the effect in Fig. 154 where some taller shrubs and small trees give interest and variety. The tall slender trees make a pleasant contrast to the low spreading bushes. Sometimes in the effort to produce variety of shape in shrubbery deluded citizens trim their shrubs into geometrical or animal forms. This unnatural treatment of shrubbery is in exceedingly bad taste and can be recommended under no circumstances. In choosing a shrub which fits your plan for planting be sure to allow for full growth. Why not choose a shrub which naturally grows to a four-foot height rather than keep a seven-foot shrub trimmed down to the four-foot level?

Placing the Shrubs.—The problem of placing the shrubs is much like the problem of arranging the furniture in a

FIG. 157



room. The particular function of shrubbery is to relate the house to the grounds. Just how shrubbery can accomplish this effect is shown in Fig. 157. In the first diagram we are

aware of horizontal and vertical lines which meet in a sharp right angle. In the second diagram a pleasant transition from the vertical to horizontal is made by the shrubs. The shrubs in Fig. 147 and 156 accomplish the same effect of tying the house and grounds together. But in Fig. 148 the shrubs are so placed that they help very little in relating the house to the grounds.

It will serve as a guide in planting our shrubs, if we remember that shrubbery is for the purpose of framing the house and emphasizing its structure. The entrance, windows, corners of the house, and the chimney are all features

FIG. 158



in the construction of a house that may well be emphasized. The little sketches in Fig. 158 each show a different part of the house emphasized by shrubbery. In No. 1 the large clumps of shrubbery accent the corners of the house. If for any reason it is desired to accent the entrance, the same shrubbery could be placed as shown in No. 2. The evergreens grouped around the chimney in No. 3 emphasize the chimney very charmingly.

In yards, as in rooms, it is always the aim to have rest spaces, and to avoid the crowded, cluttered effect. To achieve this we must keep the shrubs and flower-beds near the house and near to the edges of the walks and drives. Although two yards are the same size, one will seem smaller if shrubs and flower-beds are dotted about on its surface.

It is generally desirable in small city lots to make the yards seem as spacious as possible, but many of them are made to look smaller because of the unfortunate placing of the shrubs.

Color in Flowers.—Another problem to be considered in planning before planting is the color of our flowers. The same rules for color combinations can be used in planning our gardens that we used in planning the color schemes for our rooms. Flowers which are planted near the house or in window boxes are always seen with the house as a background and this must be taken into consideration. Flowers of themselves are beautiful and too often we see them as separate units without relation to their surroundings. The same flowers may grow in two different yards. In one yard they blend with the house and surroundings but in the other yard we must enjoy them in spite of the surroundings. The factor which contributes to the harmonious effect in one case and is lacking in the other, is color. The flaming scarlet-red of salvias or geraniums is pleasing against the background of white paint or a gray stucco, but against a yellow house or a red brick wall the effect is generally inharmonious. Scarlet is aggressive and liable to fight with other colors. For such a colorful background as a brick wall we must confine the color of our flowers to more neutralized and less aggressive tones. The whites and dull pinks of hollyhocks are far more charming against brick than the emphatic red of cannas. The blues of larkspur and the bachelor buttons also blend with the brick wall. With the white house or neutral-colored house as a background any color in flowers can be displayed attractively, but the more color in the background, the more care we must exercise in choosing the color of our flowers.

Most of us like variety in our flowers and the question may well be asked, What flowers combine harmoniously?

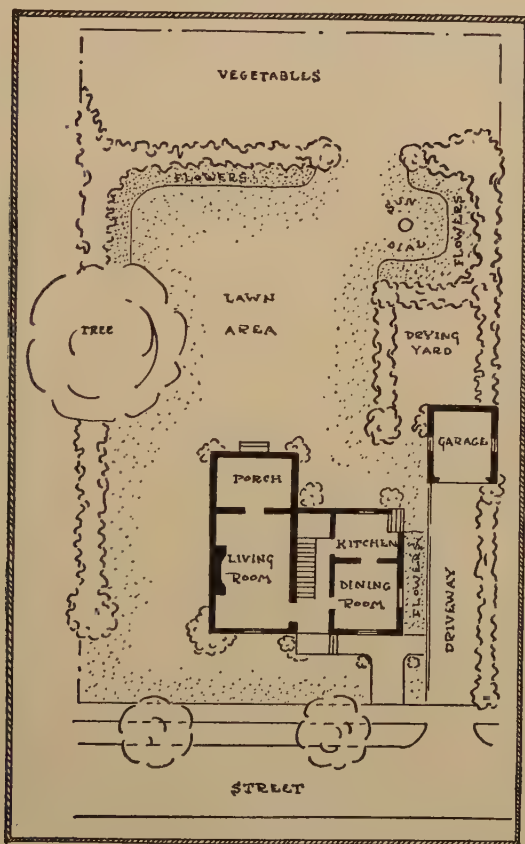
This depends upon their size, color, texture, and general characteristics. If we plant bright yellow marigolds near delicately colored sweet peas, we may be sure that the brilliant marigolds will overpower the pastel tints of their neighbors. If we plant scarlet and pink geraniums or tulips together the two will fight. It is a safe general rule that flowers of intense coloring do not combine successfully with flowers of delicate shades. The former must be kept somewhat to themselves, because they overpower the pastels and fight with other bright colors. If we use our knowledge of color combinations and harmonies, we can plan some charming color harmonies. Blue-purple and purple asters will combine effectively with the small yellow chrysanthemums. This is really a complementary combination. Yellow jonquils and white narcissus with their yellow centers and perhaps some golden tulips make an attractive flower-bed in the spring. There are many flowers in pinks and blues that we think of as belonging to the old-fashioned gardens which combine delightfully. Larkspur, phlox, pinks, bachelor buttons, and cosmos can be used together successfully. Sometimes touches of yellow can be introduced with some flowers such as the snapdragon.

The success of such a combination depends partly on the textures and general characteristics of the flowers. The flowers mentioned for the old-fashioned garden have a certain similar fineness of texture which helps them to combine harmoniously. But if we try to combine bachelor buttons with geraniums the difference in texture and general character spoils the result.

A Plan for the Entire Grounds.—It is a good idea to plan our gardens on paper before we start our actual planting, because it is easy to make changes on paper but when we once plant our shrubs and dig our flower-beds it is difficult

to change. We can make plans for our gardens in the same way that we made plans for placing the furniture in our rooms. Fig. 159 shows the plan for the grounds surrounding

FIG. 159



a house on a suburban lot. Note that the plan includes the whole lot and that the back-yard has been made attractive. The living-room and porch open directly on the back-yard and the yard is made to serve as an outdoor living-room in

summer. How many back-yards we know that serve only as a resting place for the garbage can and as a place to pile the ashes. Many people prefer to have the house set near the front of the lot with more room and the porch at the rear so as to secure greater privacy. The garage too, is set as near the street as is feasible. When the garage is set at the extreme rear end of the lot, making a long driveway necessary, space is wasted which might better be used for other purposes. Note how the vegetable garden and the drying yard have been separated by hedges from the part used for other purposes. The open lawn space is larger than it really seems because the spread of the tree covers part of the lawn. Imagine yourself living in this house. Can you form a mental picture of the front of the house as seen just before entering it, with its small grass plot and shrubs. Enter the house and pass into the living-room. What picture will meet your eyes as you look across the porch? If it is summer you may pass out into the yard and find a comfortable place to read or work under the tree, where there are some seats and a table.

Every house and yard presents a different problem. The location of the house and the trees must generally remain as they are. Although we start with these things which are fixed, by planning thoughtfully, we can make our yards attractive.

Suggestions for Further Study.—1. Draw a plan of the house in which you live and the yard which surrounds it as they are at present. Then draw another plan showing it as you would like to see it. If you live in an apartment building which has no yard, you might make a plan for the grounds surrounding the school building or for the house and yard in which you would like to live.

2. Make a list of the shrubs which grow in your locality. Classify them as to whether they are tall or low and spreading.

3. Draw a diagram showing the front of a tall, narrow house. Your problem is to add shrubs which will make the house look less tall. Then

show the kind of shrub or tree that you would use in front of this house to accomplish the desired result.

4. Criticize Figs. 150, 151, and 153 for the following points: Are the house and grounds tied together? Do the shrubs lack variety? Is the yard made to look as spacious as is possible? Are the structural features of the house emphasized, and how? Suggest any improvements that you can think of.

5. Make lists of flowers that you think would combine harmoniously in the same flower-bed.

Suggestions for Extra Reading.—Your study of this unit will suggest many topics such as the following for extra reading. Select one of these topics, read as much as you can find about it and collect any other data that you can. Be prepared to report on your topic to the class.

List of topics:

Swiss chalet type of house.

Italian villas.

French châteaux.

Farmyards and gardens.

Shrubs, trees, and flowers suitable to your climate.

History of brick.

Kinds of roofs.

Garden furniture and architecture.

Remodeling old houses.

Formal and informal gardens.

The following books will help you in your study of these topics:

"The Design of Small Properties." M. E. Bottomley. The Macmillan Co.

"House and Home." Greta Gray. J. B. Lippincott Co.

"The Country Home." E. P. Powell. Doubleday, Page & Co.

"Domestic Architecture." L. Eugene Robinson. The Macmillan Co.

"The House and Its Care." Mary Matthews. Little, Brown & Co.

"The Practical Book of Architecture." C. Matlack Price. J. B. Lippincott Co.

"The Practical Book of Garden Architecture." Phebe Westcott Humphreys. J. B. Lippincott Co.

"Homes of Moderate Size." K. W. Dalzell. U. P. C. Book Co., Inc.

"The Practical Book of Outdoor Rose Growing." George C. Thomas, Jr. J. B. Lippincott Co.

"Gardens in and About Town." Minga P. Duryea. E. P. Dutton Co.

"Architectural Styles for Country Houses." Henry H. Saylor. McBride, Nast & Co.

- "The Architecture of Colonial America." Harold Donaldson Eberlein.
Little, Brown & Co.
- "The Honest House." Ruby Rose Goodnow and Rayne Adams. The
Century Co.
- "What Makes the House Beautiful." Henrietta C. Peabody. Atlantic
Monthly Press.
- "Town Gardening." Mary Hampden. Thornton Buttersworth Ltd., London.

Magazines:

- The Small Home.* The Architects' Small House Service Bureau of the
United States, Minneapolis, Minnesota.
- House and Garden.* Condé Nast Publications, Inc.
- House Beautiful.* House Beautiful Publishing Corporation.
- Good Housekeeping.* International Magazine Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Fig. 160 shows pictures of six houses. Below there is a list of words and phrases used to describe the houses. Select and make a list of the words and phrases which can properly be used to describe each house.

English style	gambrel roof
Spanish mission style	low-pitched gable roof
Italian style	high-pitched gable roof
northern colonial style	half-timber
southern colonial style	formal balance
Dutch colonial style	informal balance
good balance	house well related to grounds
poor balance	good contrast of color in house and
monotonous shrubbery	trimming
interesting shrubbery	good rhythmic feeling
wrong emphasis in combin-	poor rhythmic feeling
ing materials	house not well related to grounds
good proportion	poor contrast of color in house and
poor proportion	trimming

II. Answer the following questions without referring back to the previous pages.

1. What are three distinguishing characteristics of the southern colonial type of house?

2. Should the upper and lower stories of a colonial house be of equal proportion?

3. Do you think a brick porch added to a frame house can produce a harmonious effect? State your reasons.

FIG. 160



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4. What are the characteristics of the Spanish mission type of house?

5. In what ways can the entrance of a house be emphasized?

6. What are three common mistakes that we make in painting our houses?

7. How can the back-yard be made most useful?

8. Give some illustrations of how the historic styles of domestic architecture have reflected the social life of the people.

9. What should determine the best place for the garage?

10. In what ways should the owner of a house consider neighboring houses when planning his yard and the exterior of his house?

III. If you were to buy a house, what ten points would you consider most important from the artistic point of view? List these in the form of standards such as were given on page 63.

IV. Make a list of standards that you would use in judging the grounds of a house.

V. Can you complete the following sentences?

1. is a material suitable for the Spanish mission type of house.

2. Houses can be related to the grounds by

3. When two materials are combined in the same house one material should

4. When combining flowers in a yard we should consider and

5. A yard can be made more if the shrubbery is planted at the edges.

6. Mingled color in bricks or tiles and rough surfaces are ways of producing pleasing in a house.

7. A house of proportions is more pleasing than a house of proportions.

8. The courtyard left in the Spanish mission style of house is called the

9. The colors that we choose for our flowers depend partially on the color of the

10. The style of architecture is not suited to the small modern home.

VI. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

UNIT THIRTEEN

SELECTING THE RIGHT HOUSE AND THE RIGHT FURNISHINGS

Preliminary Questions.—Answer the following questions before you study this unit of work. Save your papers until you have completed your study.

1. If you could change the location of a door or window in your home, what would the change be? Why would you make it?
2. How much could a stranger tell about your personality by merely inspecting your home?
3. Should a living-room and dining-room have similar furnishings, the same color wall-paper, and woodwork? Why or why not?
4. Describe a room which has impressed you as livable. What made it so?
5. If you were building a house and the architect tried to persuade you to build in a buffet and china-closet, would you follow his advice?
6. When you are hunting for a new apartment what points will control your selection?
7. Is it ever correct to have the whole house papered with the same paper, and to have all the woodwork and floors the same finish?
8. What makes a kitchen attractive? Do you think it worth while to bother with beauty in the kitchen?

PLANNING FOR BEAUTY AND COMFORT IN THE HOUSE

Imagine that your family is about to acquire a new home. Naturally you desire to have it as beautiful and comfortable as possible. We learned many things which make a home attractive and convenient: how to select rugs and furniture, how to curtain windows, and how to make good arrangements. But to select a single piece of furniture or even to plan a single room is a far simpler problem than to plan and furnish a whole house so that the result is satisfying. To produce a harmonious result calls for the most careful and

intelligent planning. What are some of the problems that we will meet in planning a home? What location will be suitable? What type of house and floor-plan will fit our needs? What style of furnishing will be proper? Will our furniture be congruous with the rooms? How can we furnish the living-room properly? How can we make the dining-room, the bedrooms, the hall fulfill their purpose in the best possible way? Most important of all, how can we bring into our homes those qualities which we call livableness and individuality? Such terms as livableness, individuality, and personality are vague and intangible, yet we frequently feel these qualities in the homes that we visit, and realize how much comfort and beauty they add. How then can we secure these qualities which are so desirable in our homes?

Perhaps you may wonder why we should trouble ourselves with these many problems. We could have houses in which to eat, sleep, and keep warm without the bother of trying to make them attractive. We might live in houses planned by experts to give the maximum amount of comfort. But none of us is content to live in a house that supplies mere creature comforts, nor will any one type of house satisfy our many individual needs. There is an instinct in each of us that demands beauty in our homes. But we cannot be satisfied with a "ready-made" beauty. We must ourselves seek and create the results in an attractive home, not simply accept beautiful surroundings that others have created.

PROBLEM 1. WHAT SHALL WE LOOK FOR IN A GOOD FLOOR-PLAN?

Let us suppose that we are about to build a house. We will examine plans presented to us by architects and con-

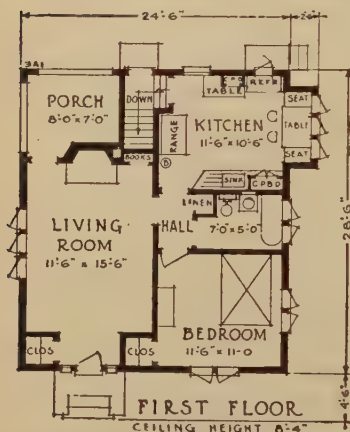
tractors and study those which we find in magazines and advertising booklets. Let us set up certain definite standards by which to judge these plans. The same standards will also apply if we buy a house already built, or rent an apartment. They will apply to the modest three-room bungalow, to the farmhouse, and to the city dwelling.

(1) Can plenty of sunshine and air reach the house? Many years ago buildings were constructed so that the inside rooms had no windows or other means of getting outside ventilation. The movement for better homes has caused people to condemn such buildings. But even now there are many ^{apartments} apartments with windows opening on such narrow-air shafts and courts, that they are little better. This lack of sunshine and air is depressing and unhealthful. Does it not seem incredible that anyone who can possibly avoid it, will put up with dark, poorly ventilated rooms? Is there a necessity in your city for housing laws requiring open spaces around houses in order to secure light and air? Doctors tell us that sunshine and air are absolutely necessary for good health. The healthful house is so planned that plenty of sunshine and air reaches every room. It is a good rule when inspecting a house or an apartment, to look out from every window to see how close the surrounding buildings are, and to see if they will prevent the entrance of light and air. -

(2) Is cross-ventilation provided, especially in the bedrooms and kitchen? It is easy to obtain good ventilation in cold weather even though there is only one window in a room. Opening the window a few inches at the top and at the bottom will cause a circulation of air. The cold air which is heavier comes in at the bottom of the window and the warm air of the room, which is lighter, rises and escapes through the opening at the top of the window. In warm

weather, however, one window is not adequate to provide good ventilation, especially in the kitchen and sleeping-

FIG. 161



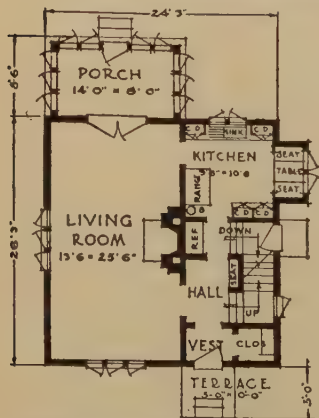
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rooms. There should be windows on two sides of a room so that a cross current of air can be created. You will note that there is cross-ventilation provided for the kitchen and bedrooms of the house plans shown in Figs. 161 and 162. The living-rooms are also unusually light and pleasant in both plans, there being light and air on three sides.

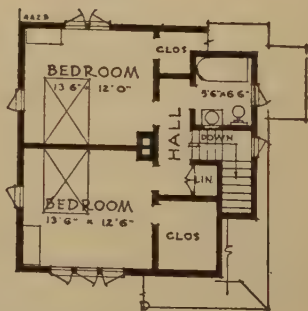
③. Does the plan utilize the space to the best possible advantage? When it is necessary

to economize on the number of rooms, we must decide which ones are the most desirable for us to have. Not more than two people should sleep in one room and where it is neces-

FIG. 162



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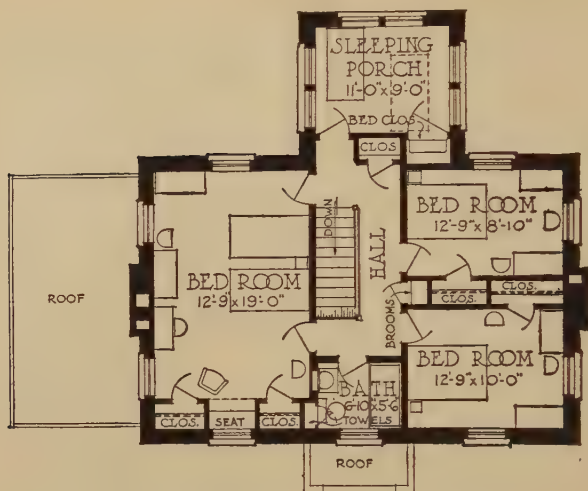


sary to eliminate one room, it is better to do without the separate dining-room than a bedroom. The combination living- and dining-room and the kitchen with dining-alcove have become very popular. Both Figs. 161 and 162 show kitchens with dining-alcoves. The elimination of the dining-room makes it possible to give more space to the living-room. In such cases the end of the living-room is often used for a dining-room.

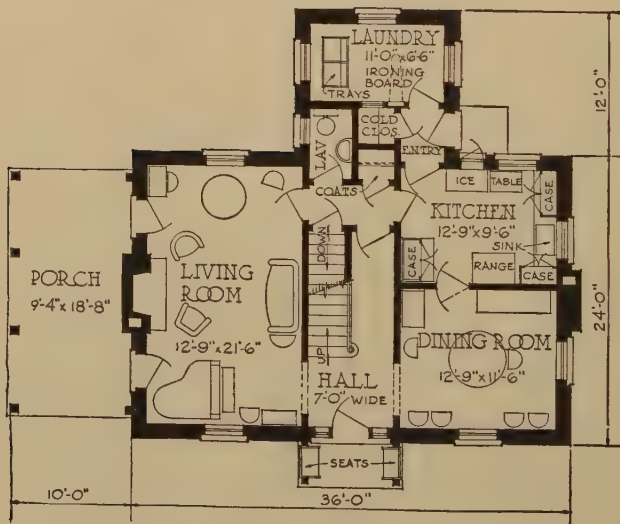
(4) Is there a good arrangement of rooms? There are two things to be considered in the arrangement of rooms, first, their relation to each other, and second, their relation to the exterior. It is always desirable for the dining-room to be near the kitchen and for the bathroom to be near the bedrooms. It is inconvenient and often annoying to have to pass through one room in order to get to another room. If one is in the kitchen and wishes to go up-stairs or to the front door, it is annoying to be forced to go around through the dining-room and living-room. It is equally disturbing to have to pass through some one's bedroom to reach the bathroom, and housing laws rightly forbid bath or bedrooms which can only be reached by passing through another bedroom. Fig. 163 shows a convenient arrangement for a six-room house. This center hall type of floor-plan makes it possible to enter any room without passing through another room. The floor-plan in Fig. 162 also shows easy access from the kitchen to the front door, and to the stairs. In Fig. 161 it is necessary to pass through the living-room in order to reach the front door. In a house as small as this one, it is necessary to sacrifice the space that would be taken up by a hallway. In all three plans the bathroom opens on a hall, making it possible to enter without passing through another room.

Arrangement of the rooms with relation to the exterior

FIG. 163



SECOND FLOOR PLAN



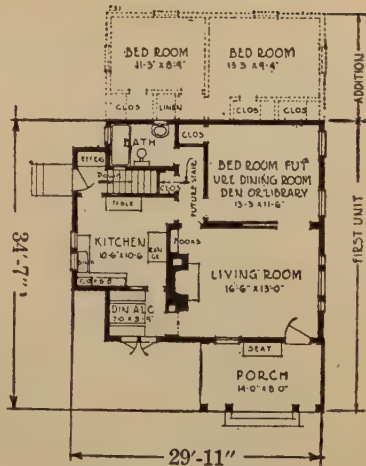
FIRST FLOOR PLAN

Courtesy Indiana Limestone Co., Bradford, Ind.

depends upon various factors such as air, light, view from the windows, and noise and dust from streets or alleys. When you build a house it is well to think over these points and decide on which side of the house to have your bed-rooms, kitchen, living-room, and porch. Ordinarily the kitchen is placed at the back of the house, but some people find it preferable to put the kitchen at the front. It is more quiet at the back and you may wish to put the bed-rooms there. Such a plan is shown in Fig. 164. Notice that the kitchen door is at the side of the house.

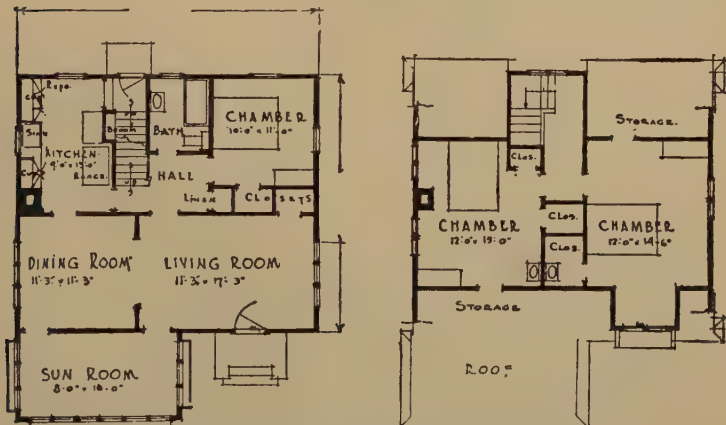
The opposite arrangement is shown in Fig. 165 where

Fig. 164



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Fig. 165



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the living-room and dining-room take up the space at the front of the house and the kitchen at the back. This arrangement of the rooms is especially good as the dining-room and living-room can be thrown together to get a large, unbroken space.

The position of the porch is another problem in arrangement. Is it desirable to have it at the front, the side, or the back? This, of course, will depend upon the view, the width of the lot, and the relation to the living-room. If you will examine the plans in Figs. 161, 163, and 165 you will see how the porch can be placed in these different positions. Some years ago it was the universal custom to build the "front porch" around the entrance. Now we feel it is more desirable to have the entrance and porch separated. In this way the porch has more privacy, can be used as an outdoor living-room in summer, or as a glassed sun-porch in winter. Another problem to consider in the position of the porch is the amount of light that it will cut off from the room inside. The room to which the porch is attached should have good light from another wall.

5. Is there adequate closet and cupboard space? Does each bedroom have a good-sized closet? Is there a coat-closet near the front entrance? Is there plenty of cupboard space in the kitchen? Has provision been made for a linen closet? Study the accompanying floor-plans and see how closets and cupboards are provided in each. It adds immeasurably to the ease of doing housework to have adequate storage space.

6. Are the rooms of a size best suited to their purpose? The old-fashioned kitchen was very large because it was used not only as a kitchen but as a living-room, where the family gathered for their leisure hours and to do their work. The modern kitchen is much smaller. A large kitchen is not economical of labor because it requires so much walking

back and forth during the preparation of a meal. In the modern house the extra space is devoted to the living-room. This room should be the largest in the house, since it is here that the members of the family assemble to enjoy their leisure hours, to read, to write, and to entertain. Often a house is planned so that a porch, sun-parlor, or dining-room can be used when additional space is required for entertaining. The living-rooms in Figs. 162, 163, and 165 are of good size in proportion to the size of the house, and an added effect of spaciousness is obtained by the use of porches. Entering these houses, we feel them spacious rather than cramped and small. Two different houses of exactly the same size can give very different effects according to the way they are planned.

FIG. 166



Courtesy Curtis Companies

7. Is there adequate provision in wall space for large pieces of furniture? Is there a place in the bedrooms to put a bed without having it extend out in front of a door or window? Is there a place in the living-room for a piano or davenport? Is there a wall space in the dining-room for a buffet or serving-table? Too often the wall space is so cut up with doors and windows that there is no place to put a large piece of furniture. Study the dimensions of the accompanying plans and see what provision has been made for the spacing of furniture.

8. Is there an adequate amount of built-in furniture? By built-in furniture we usually refer to china-closets, sideboards, seats, bookcases, and breakfast-alcoves. Built-in

FIG. 167



furniture is a part of the architecture of the house itself, and should be in harmony with it. Since it is as permanent as the house itself, particular attention should be given to its

design. Figs. 170 and 174 show built-in bookcases which harmonize with rooms into which they are put. Fig. 166 shows an attractive dining-alcove at one end of a kitchen. Fig. 167 shows an attractive built-in china-closet which fits perfectly into the background of the room. Figs. 167 and 171 also show china-closets which harmonize nicely with the architecture of the room. It is interesting to know that the china-closet in Fig. 171 was originally an ugly "built-in feature" with fussy gingerbread decoration. When the house was remodeled, it was made over at a comparatively small cost into this nicely proportioned cabinet. One of the assets of built-in furniture is that it saves labor for the housewife. There is no need to move it when sweeping and dusting. If the doors and drawers are tight, dust will be prevented from soiling the linen and dishes. Often good use can be made of space by building a seat with a hinged top, such as shown in Fig. 169. This is particularly useful for the storage of rubbers and other outdoor apparel.

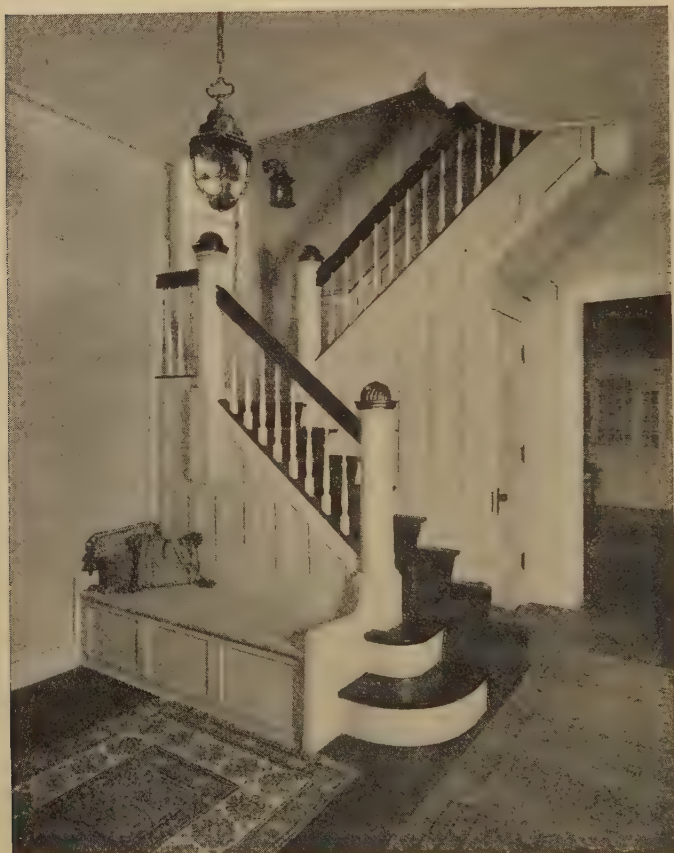


Courtesy Curtis Companies Inc.

We do not generally think of radiators as built-in furniture but since they are built into the house, it is well to consider them at this point. Too often they are placed so as to be an eyesore and to ruin a wall space for the placing of furniture. By using a low radiator below a window with a board on top, we can make use of it as a seat and make it fit more harmoniously into the room. An effective arrange-

ment of a radiator used in this way is shown in Fig. 170. Radiators should be painted the color of the wall or woodwork so that they will blend better with the background of

Fig. 169



the room. Gold and silver painted radiators are particularly conspicuous and objectionable. It is possible to buy cabinets for radiators that are already installed which inclose

them and greatly improve their appearance. Some of the most modern homes are built with the radiators concealed in the walls. A narrow opening near the floor takes in the cold air and an opening high in the wall sends out warm air. This does not interfere with any arrangement of furniture against the wall.

Drawers and shelves built into closets are another desirable convenience for the well-planned house. They can often be fitted across the end of a closet. Fig. 168 shows how one whole closet is taken up with drawer space.

9. Is the plan of the rooms generally attractive? The general proportions of a room have much to do with their pleasing effect. Square rooms and very long narrow rooms are not pleasant. Pleasing proportions are shown in the living-rooms in Figs. 161, 162, and 163. Nice groupings of windows and pleasant views from one room to another add much to the general attractiveness. Recessed windows, fireplaces and ingle-nooks add interesting variety and charm.

Remodeling Houses.—An understanding of the desirable features in a floor-plan enables us to see how an old house can be remodeled to better advantage. Many times comparatively slight alterations will greatly improve a house. Taking out partitions, altering built-in furniture, putting in a group of three windows in place of one narrow window, and adding or removing a porch may improve an ugly and badly arranged house. Fig. 170 shows a room in a house which was successfully remodeled. This large, comfortable living-room was originally divided into two small rooms, a front and back parlor. The division between the two rooms consisted largely of an ugly opening made up of pedestals and columns. When these were torn out it left one well-proportioned room. The remodeling likewise included the changing of proportions of the windows. Small panes of

glass were substituted for large panes and for ugly stained glass which decorated the upper portions of some of the windows. Ugly columns which decorated the upper part of the fireplace were also removed.

Remodeling the small house can be more successfully accomplished if planned with the thought that it is later to be enlarged. Many feel they cannot afford to build a house as large as they will eventually need. If they plan wisely additions can be made without ruining the appearance or convenience of the house. Fig. 164 shows a three-room house which will later be made into a five-room house. It is often difficult to make additions without having the additions seem tacked on, and impossible to add rooms which are conveniently related to each other. Note that the bathroom is so placed as to be convenient to the bedrooms when added. The closet for the present bedroom will become part of the future hallway.

Suggestions for Further Study.—1. Draw a floor-plan of your own house or apartment. Take measurements of the rooms and make the drawing to scale. It is easiest to use a scale of one inch to one foot and work on large paper. Make a list of the advantages and disadvantages in the floor-plan. If you think it could be improved by remodeling, make a drawing showing how you would do it at the least possible expense.

2. Start a plan for your ideal home.

You may plan it for your own family or for an imaginary family. You must decide whether they will live in the country, the city, or in a suburb, and whether they will live in a house or an apartment.

Decide by class discussion how much money to allow for the house. Find out the cost of houses in your community and plan accordingly. A price limit should be decided upon by the class after a discussion of the matter. Try to make the problem practical.

Determine the desirable number of rooms.

Study house plans and find the one that seems best adapted to your family. If possible cut it out and mount it; if not, trace it. Write a paragraph telling why you made your choice.

Choose the appropriate type of exterior. It may be English, Colonial, Spanish, or of no particular type, but whatever you choose should be in good design. Mount a picture or make a sketch showing this exterior.

Make a plan showing the placing of trees, shrubs, flower-beds, garage, or other buildings.

PROBLEM 2. HOW SHALL WE MAKE THE WHOLE HOUSE A HARMONIOUS UNIT?

Now that we have chosen the type of house and its plan, we are ready to proceed with its furnishing. Let us enter the front door and walk through the rooms of our imaginary house, trying to picture in our minds the furnishings that will be most effective. What are the problems that will confront us? What effect shall we try to produce? What types of furniture, rugs, and hangings shall we use? What color shall we use, and how shall we have the wall and floors finished? What is it that will control our decision regarding these things?

We must always keep in mind that the whole house or apartment is a unit and all the rooms must have certain elements in common so that they will fit together harmoniously. This does not mean that all the rooms must be furnished in exactly the same style or with the same colors, for this would surely produce monotony. On the other hand, if the rooms differ too much in their general style the effect is inharmonious and incongruous. Passing from a hall furnished with formally-arranged, massive furniture into an informally-arranged living-room with light-weight mahogany and wicker furniture, we cannot but feel that these rooms do not belong in the same house. It is doubly important when there is a view from one room into another that these rooms be so furnished as to give a unified effect. The first step in securing a unified effect is to make a general scheme

or plan suitable to the type of house. This plan must include the color scheme, the type of furnishings, and the character of the background.

The type of furnishing will depend to some extent upon the type of house. A colonial house calls for colonial furniture. It would be absurd to furnish a colonial house in Italian Renaissance furniture or a Spanish mission with Louis XVI. If we have a house of no particular type, we have greater latitude in choosing its furnishings. It is by no means necessary to adhere absolutely to one particular type, yet we must use judgment as to how they are mixed; that Italian Renaissance furniture is generally popular is no reason for buying it unless our own house can give it a proper setting. The first thing to decide is the general type of effect that we wish to produce. This will be the keynote to many of our other decisions.

Let us describe the plan that was followed in furnishing one house in which the effort to produce a feeling of harmony was successful. The house was of no particular historic style, but the owner decided that she would like to give it something of a colonial feeling. She was influenced in this decision because the staircase and the fireplace suggested this treatment. The first problem to be solved was concerned with the ceiling, walls, floors, and woodwork. The ceiling, walls, and woodwork were painted a deep ivory and the floors finished in dark brown walnut. This same background treatment used in all the rooms did much to create a feeling of unity. Fig. 169 shows the hall with its ivory paneled woodwork. The view through the doorway into the dining-room shows the same ivory-colored walls and woodwork and dark floor. If we turn to the right from this hall, we can view the living-room shown in Fig. 170 and again we find the same treatment of the background. A closer view of the dining-



Fig. 170

room is shown in Fig. 171. As we look at the pictures of these three rooms we cannot help but feel that they belong in the same house.

The type of furnishing chosen for these rooms adds to the colonial atmosphere. A wing-chair with slip cover of chintz is placed near the fireplace, a tip-top table with an old

FIG. 171



colonial-style glass lamp conveniently near it. A Duncan Phyfe sewing-table is placed in front of one window and the lighting fixtures are also colonial in type. Notice the center fixture with its glass prisms and the side-light with the colonial lamp-chimney. Figs. 127, 128, and 172 show other views in this same room. The Governor Winthrop desk, Chippendale mirror, and Windsor chair are colonial in style. Fig. 128 shows an Empire table, and although the wicker

chair is not colonial it does not destroy the colonial atmosphere. This is an instance of how styles can be successfully mixed. In Fig. 171 the gate-leg table and Windsor chair help

FIG. 172



to create the colonial atmosphere. The other chairs were moved aside when the picture was taken for the purpose of showing the table and background to better advantage.

The small panes of glass in the china-closet and the windows are typical of colonial houses.

Dark color notes against the ivory background are provided in the hall by the mahogany used on the staircase, and in the other rooms by the mahogany furniture. The rugs are in rich, dull tones of red, blue, and buff. Bright interesting accents are introduced by the brass andirons and

FIG. 173



candlesticks, the copper bowls, pewter platters and silver lighting-fixtures. The upstairs is likewise in keeping with the colonial spirit of the furnishings. The woodwork and floors are treated the same way as on the lower floor. But some of the bedrooms are papered with flowered wall-paper and some of them are painted light green. A view of one of the latter is shown in Fig. 173. A chest with a mirror hung above it is used in place of a dresser or dressing-table. The spool beds and small sewing-table fit into the general scheme harmoniously.

As we study the pictures of this house, we cannot help feeling that a plan carefully thought out will result in a house of true beauty. Imagine the disastrous result if an elaborately carved Jacobean chair had been used in place of the chintz covered chair near the fireplace, or if elaborate Louis XIV chairs with their satin upholstering and gilded ornaments had been introduced. We may not all wish to furnish our homes in colonial style, but whatever style we choose, let us plan so well that our homes will be consistently and harmoniously furnished. It is by no means necessary to create an atmosphere of any one historic period. The important thing is so to combine walls, furniture, rugs, and other furnishings as to produce restful, charming homes.

Suggestions for Further Study.—1. Your Ideal Home. Decide by class discussion how much money to allow for the furnishings of a home. Collect pictures of furniture and other furnishings that you would purchase. Your problem is to plan the furnishings of your house in such a way as to make a harmonious unit. At the same time you must plan furnishings within your price limit. How much did you spend for each room? Compare with other plans made by members of the class.

2. Find pictures of interiors that show views of one room opening into another. Criticize these for their harmonious relationship.

PROBLEM 3. HOW SHALL EACH ROOM BE FURNISHED?

Before the plan for furnishing a house is complete we must think out just how we can furnish each room so it will serve its purpose in the best possible way. What does this mean? We do not need to be told that the dining-room must have a dining-table and chairs and that the bedroom must have a bed. Yet we must keep in mind that the furnishings we choose must help each room to fulfill its purpose as well as possible. How then can we select our furnishings with a view to filling the requirements of a particular room?

The Hall.—Since the hall serves as an entrance to our home, we should make it as inviting as possible for the sakes of both our guests and ourselves. Taking off our wraps in the hall, we like to feel that we are about to enter a comfortable, friendly home. Too often the hall is neglected and treated merely as a passageway with only a strip of carpet on the floor. Even in the smallest hall there can be something to denote hospitality and convenience. A small table with a mirror hung above it, a chair, or a picture on the wall will help to give a friendly atmosphere. A spot of warm color introduced through a picture, a wall hanging, or a rug will help. The hall in Fig. 169 has a friendly atmosphere, suggested chiefly by the rugs, and the pillows on the hall seat. The chest and mirror which stand just to the left of the stairway in this hall are shown in Fig. 99. The mirror reflects curiously a bright gayly-colored tapestry which hangs on the opposite wall. The view of the hall in Fig. 79, seen through the doorway of the living-room, is attractive and bespeaks the furnishing of other rooms in the house. It invites one to ascend the stairs.

The hall should express the character of the house as well as the life of the occupants. In order to do this it should echo the furnishings of the house. When we enter the hall furnished in a formal fashion, we at once feel that the other rooms will be equally formal. But when we enter the informally furnished hall, we expect to find the rest of the house furnished in an informal "homey" fashion.

The Living-Room.—The very name "living-room" indicates the quality that we should strive to bring out. Livableness is largely created through right selection and arrangement of furnishings to produce comfort for the inhabitants. What, then, are the particular points that we must keep in mind in selecting and arranging its furnishings?

We have already discussed in previous units many of the points regarding convenient and comfortable arrangement of furniture and the grouping of furniture for instant use without moving. Fig. 174 shows a corner of a comfortable living-room which invites one to sit in an easy chair and read. Books and light are convenient. The stool near the

FIG. 174



book-shelves makes it easy to sit comfortably while looking for a book.

Though it does not appear so in the picture, the table and chair are in reality far enough from the window to make it easy to open. It should never be necessary to move a piece of furniture in order to open a window or a door. Having to move a chair every time we open the door of a bookcase or cabinet discourages its use.

While we are studying the quality of livableness as expressed in a room, let us compare the living-room in Fig. 174 with the living-room in Fig. 112. How much less inclined we feel to sink into a chair and stay awhile in this room. What makes the difference? The lack of grouping to suggest the activities occurring in the comfortable living-room.

Lighting is a factor which contributes very definitely to the livable quality of a room. Perfect illumination provides convenient light by day and by night. Figs. 65 and 71 show a convenient arrangement. Windows provide good light during the day, and at night one can sink into a chair and turn on light near at hand. In the comfortable room it is not necessary to move a light or chair so as to be able to write or read. Glaring lights should of course be avoided under all circumstances.

Strangely enough, a room may very thoroughly provide for physical comfort and yet fail somewhat to have the quality of livableness. Another factor essential to livableness is visual comfort. Although we may be physically comfortable, furniture that is too large in scale for the size of the room is disturbing. Tall secretaries, enormous davenports, and huge wing-chairs fill a small living-room so completely that we have a distinct sense of discomfort. Too large areas of vivid colors and striking patterns are equally disturbing and should be avoided in a room where we expect to produce a livable quality. The living-room in Fig. 170 is a good example of visual comfort. We have no sense of being overwhelmed or crowded by huge pieces of furniture, or of feeling confused because of a multiplicity of decorative accessories. The use of figured patterns is so reserved that it does not interfere with our feeling of rest and quiet. The person who planned this room showed her understanding of

how color can contribute to visual comfort. The dark floor, ivory-colored walls, and dull tones of tan, blue, and red in the rugs form a good background against which we see intense smaller areas,—bright blue-green pottery, brass andirons, candlesticks, copper bowls, and a gayly upholstered chair. Let us remember that in furnishing the living-room our ultimate aim is the intangible quality of livableness. In order to obtain this we must secure visual as well as physical comfort.

The Dining-Room.—The dining-room should express the same quiet, livable atmosphere which we find essential in the living-room. Does it not seem right that we should have a beautiful and restful room in which to enjoy our meals? Some authorities hold that since we spend a short time each day in the dining-room, we can use stronger color and more exciting patterns without becoming bored. Others feel that three times a day for several years is sufficient time in which to become weary of wall-paper with a strong figured pattern or a brightly colored rug. Many of us prefer to obtain variety and stimulation by some means other than the wall-paper or rug.

The dining-rooms in Figs. 171 and 175 are furnished in ways that make a happy, hospitable atmosphere. Though they vary widely in general character and type of furnishing, each has quiet dignity. In Fig. 171 the gate-leg table and Windsor chairs make a simple, inexpensive type of furnishing well suited to the informal type of dining-room. (The other chairs were moved aside to take the picture.) The dining-room in Fig. 175 shows a somewhat more formal and handsome treatment. The Chippendale chairs and table, the Oriental rug, and the embroidered Chinese table-runner blend together in a harmonious whole. There is a pleasant absence of any ostentatious display of china or

silver on plate-rails or side-boards in both these dining-rooms. It is poor taste to display china and silver in our dining-rooms as though it were on sale in a department store. One or two pieces of good design and color may add a decorative touch to the top of a sideboard or table, but most of it should be put away behind the doors of a cabinet.

FIG. 175



In many of our small homes to-day, the traditional dining-room has been omitted as a separate room and one end of the living-room is used for serving meals. This calls for a special type of furnishing. We wish again to make this end of the room a part of the living-room between meals. Gate-leg or drop-leaf tables are preferable to the traditional type shown in Fig. 175 since they serve the purpose of

living-room furniture between meals. Fig. 13 shows another type of table used for this purpose in a living-dining-room combination. A low-boy, high-boy, or chest of drawers such as is shown in Fig. 99, makes a good substitute for the traditional sideboard or buffet.

FIG. 176



The Bedroom.—It hardly seems necessary to state that the primary function of the bedroom is rest, yet we see so many bedrooms furnished in unrestful manner that it seems necessary to emphasize this point. Again, we find it necessary to provide for visual as well as physical comfort. It is exasperating to lie in bed and find one's eyes compelled to travel ceaselessly back and forth over the diagonals or stripes of a patterned wall-paper. There is a real sense of discomfort and unrest in a bedroom where the furniture is

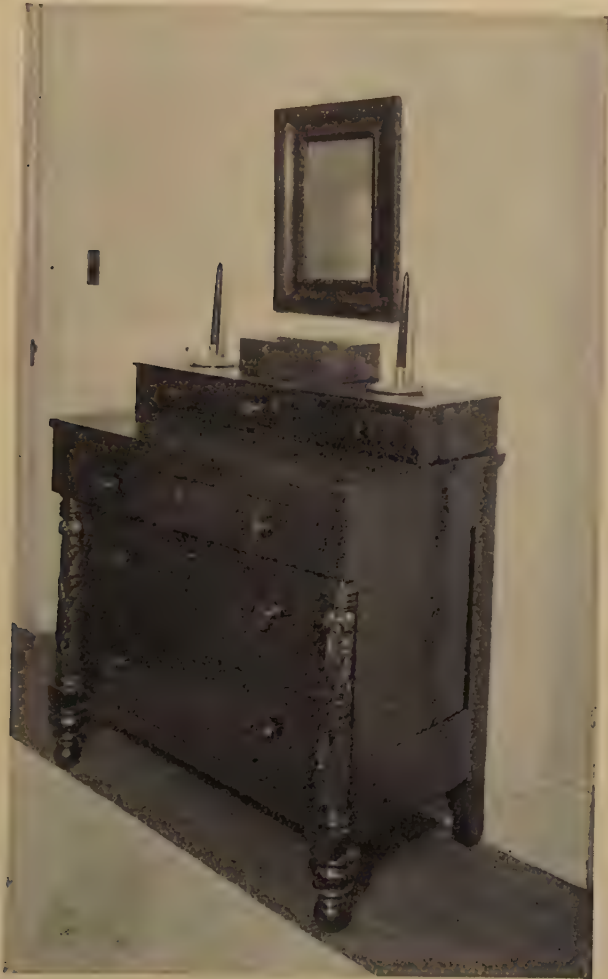
too large for the room. It seems to crowd in upon one. Compare the bedrooms shown in Figs. 173 and 176. Fig. 176 illustrates nearly every possible mistake, increasing the feeling of unrest. The wall-paper has a brightly colored red and green pattern which forces our unwilling attention. The "modern colonial" dresser is clumsy and heavy. All the furniture is set askew and the curtains are tied back in a fashion that adds to the general disorganization. Now turn to Fig. 173 and experience the contrast. The plain walls, curtains that hang straight, and furniture in scale with the size of the room help to give a tranquil feeling. How much more joy and satisfaction we would get from this beautiful chest of drawers than from the ugly dresser in Fig. 176.

These two bedrooms afford an interesting comparison in another respect. Can you imagine what type of person would live in each of these rooms? In which would you expect to find the person of refinement, culture, and good taste? In what way does the room in Fig. 176 fail to express these qualities? We can scarcely fail to understand how a room expresses individuality as we compare these two rooms. The very selection and arrangement of things in a room are an outward expression of personality. The room in Fig. 176 is ordinary and commonplace and the same description might be applied to its owner. It lacks that quality which we speak of as individuality. Have you ever noticed how the interior settings of a moving-picture suggest the type of person in the play? We know before the characters enter the scene what type to expect. In the same way our homes are the stage settings that help to reveal our type to other people.

To what lengths may we go in order to express our individuality and yet stay within the limits of good taste? What possibilities are there for us to express our individual

preferences without violating the principles of good taste and without being freakish and queer? Some of us may prefer

FIG. 177



light, delicate colors; others more rich and vivid color: some like light-weight, graceful furniture; while others prefer

heavier, more dignified furniture. Any of these choices may be in thoroughly good taste and yet express the particular choice of one person. In this way the individual can indulge his particular preferences and at the same time achieve individuality. An illustration of personal preference within the limits of good taste is shown by comparing the chests in Figs. 60, 99, 173 and 177. Any one of these is well designed but one of them may make a stronger appeal. The sturdy, dignified quality in Fig. 177 may make a particular appeal or the lighter, more graceful quality in Fig. 99 may attract you. And so it is with any choice we may make, whether of lampshades, furniture, rugs, or pictures. We choose those things for which we have a particular liking and in so doing express our individualities. Many interior decorators have written much about individual choice with relation to masculine and feminine qualities. They say a room may be furnished to express either the masculine or the feminine taste. We do not need to analyze our tastes to discover whether they are feminine or masculine. It is more important that we make sure our choice is in good taste and that we choose the things for which we have the strongest liking. It is not inconceivable nor to be thought strange that a boy and girl should like the same type of furnishing. It may well be that their interests and individualities are similar.

It is in the bedroom more than any other room of the house that we may express particular preferences for certain color combinations and styles of furnishings. The other rooms are shared by all the members of the family and their furnishings should take this fact into account. But the bedroom can be furnished in any style pleasing to the one or two people who use it.

The Kitchen.—We are likely to think of the kitchen, the workshop of the home, as a place in which there is no need

of beauty. Should we bother to have beauty in the room where only work is carried on or should we save the beauty for the other rooms in the house where we spend our leisure? If beauty is worth having, is it not worth while to have it everywhere instead of confining it to particular spots? The beauty in our homes should not stop short at the kitchen door.

What constitutes real beauty in the kitchen? Certainly, it does not mean that we will dress up the kitchen with fancy frills to the point where its identity is disguised. First of all, we must remember that the kitchen is a workshop and that it cannot achieve attractiveness by concealing its function. How then can we make the kitchen attractive without using foolish decorations? Let us consider the color problem first. Color can do much to create the impression of cleanliness and light which is so desirable. At the same time the color can be attractive. Why use a cold gray in a kitchen which receives no sunlight? All the rules apply here that we have discussed in relation to other rooms. Why have ugly, dingy-colored linoleum when it costs no more to have an attractive pattern? Since we frankly recognize the kitchen as a workshop, curtains and other furnishings must be in harmony with its function. This does not mean that we must always use plain white curtains. Indeed, they may add a note of color or decorative touch providing they are simple and easily laundered. The fancy, beruffled curtains have no place in the kitchen. Since we wish to make the kitchen attractive, must we put away every pot and pan behind cabinet doors or may we leave an aluminum pan or two hanging near the stove or sink, convenient for use? Beauty can never be achieved at the expense of convenience. If we choose well-designed utensils, keep them clean, and arrange them well on the wall, they will add to the general attractiveness of the kitchen.

Let us say with emphasis that cleanliness and order form the keynote of beauty in the kitchen. No kitchen that is dirty, disorderly, dingy, and littered with unused articles sitting about on the window sills and old coats hung behind the door, can be thought attractive. Demand the same satisfaction and visual comfort from the kitchen that is required of the living-room and dining-room.

Conclusion.—In this problem we have tried to determine the right types of furnishing for the various rooms in the house. We have seen how furnishings can make a room fulfill its function in the best possible way, the hall should express hospitality and the general type of furnishing through the house; the living-room must express livableness; the dining-room should have a quiet, friendly atmosphere; the bedroom should express rest, repose, and the individuality of its owner. The keeping of these things in mind, plus our standards of good taste, should govern our selection of furnishings. There is no other criterion by which we can determine what particular wall-paper, rug, or curtain to select for each of these rooms. It is entirely possible that the same wall-paper, rug, or curtain will be equally suitable to any. Sometimes we find a sample book of wall-papers labeled for use in the living-room. But, if they meet the standards of good taste and satisfy the particular taste of the individual, why should they not be used in the bedroom? Or on what basis could we say they were inappropriate for the dining-room? It is not so much the color, pattern, or style of any furnishing that makes it appropriate for use in a certain room as that the furnishings must be in harmony with the general idea which you wish to express.

Suggestions for Further Study.—1. Write descriptions and collect pictures to show how you plan to make each room in your ideal home express the qualities each room should have.

FINAL TEST ON THE CONTENTS OF THIS UNIT 335

2. Select three pictures in this book which have not already been discussed in this problem and state in what way they express such qualities as hospitality, livableness, individuality, and repose.

References for Further Reading:

- "How To Be Your Own Decorator." Helen Koues. Good Housekeeping.
- "Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.
- "House and Home." Greta Gray. J. B. Lippincott Co.
- "The House and Its Care." Mary Matthews. Little, Brown & Co.
- "Craftsman Homes." Gustave Stickley. The Craftsman Publishing Co.
- "Successful Houses and How to Build Them." Charles B. White. The Macmillan Co.
- "The Small Home." The Architects' Small House Service Bureau, Minneapolis, Minn.
- "Convenient Kitchens." Greta Gray. U.S. Department of Agriculture, Farmers' Bulletin No. 1513.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

II. Make a list of standards by which you will judge the floor-plans of a house.

III. Make a list of suggestions which will help to attain a unified effect throughout a whole house.

IV. Make a list of standards by which you will judge the furnishing of the different rooms in the house.

V. Arrange an exhibit of the plan made by each member of the class for her ideal home. One class period should be devoted to the comparison and criticism of these plans.

VI. List all the ways in which you have used your knowledge of interior decoration at home, at school, in the church, or other places.

VII. Have you made what may be called a Home Beautiful Plan for your own home or for any room in your home? Some cities have what is called a City Beautiful Plan. Each year some project is completed that will add to the beautification of the city. The whole plan is made in advance and is carried out little by little. The same scheme can be adopted for the home and if you have made such a plan it will make an interesting class report.

UNIT FOURTEEN

COLOR PROBLEMS IN DRESS

Preliminary Questions.—Write answers to the following questions. Save your answers until you have completed the study of this unit.

1. What colors do you wear most often? What reasons do you have for choosing them?

2. If a girl is making a blue dress and wishes to select another color to combine with it for collar and cuffs, what will control her choice?

3. If a boy is wearing a dark brown suit, from what colors should he select his tie?

4. If you have a dark blue suit, a pongee blouse, a black silk hat and black shoes, what color hose and tie will you select?

5. How can a boy who has a bluish-gray suit complete his outfit, making an interesting monochromatic harmony?

6. If you have blue eyes and a pale, sallow skin, what are the most becoming colors you can wear? What colors should you avoid?

7. A girl who has some pale yellow crêpe de chine for a party dress wishes to plan an adjacent color harmony. How might she do this?

8. Considering the colors in most of the clothing that you are now wearing, do you think the color of your hat is the best you could have selected? Why or why not?

WHAT ARE THE COLOR PROBLEMS IN DRESS?

When we purchase a new dress, coat, or hat generally the first question to be decided is its color. Of course if we merely try to be fashionable and to wear the "newest" color, the matter is easily settled. It is simple to choose the color, which the saleswoman assures us is the "latest thing." But such a procedure will not guarantee becoming and harmonious color; it may, indeed, be very ugly. To solve the problems of what colors to wear, we must analyze the problem in terms of hue, value, and intensity and learn how

these should be used in costume according to the principles of design. Our previous study of color theory and design should help us to arrange hues, values, and intensities correctly in costumes. Such questions as the following can be answered if we apply our knowledge of color and design. What color shall I choose for the trimming on this dress, tan or rose color? Shall I have light value blue collar and cuffs, medium value, or dark value? Will it make a better effect if I use bright scarlet red for a collar and vest or if I have the whole dress scarlet and trimmed with black? Shall I choose a bright green or duller green for the material in a new blouse?

The questions above refer chiefly to combinations of colors in the costume, but perhaps an even more important problem is choice of color that is becoming to the wearer. Most of us have preconceived notions of what is becoming to us in the way of color, but we seldom know why, and frequently we are wrong. The choice of becoming color is a problem that can best be approached through an understanding of color theory. In reality it is but another problem in color harmony and the effects of colors upon each other. We cannot be intelligent about choosing becoming colors to wear unless we understand something of why some colors are becoming and others are not.

Our color problem in dress can be divided into two parts, first, how we can choose colors that are becoming to us, and second, how we can combine colors harmoniously in dresses, coats, hats, shoes, and stockings. In the following pages these two problems are discussed and a few concrete examples of good and poor uses of color in costume are given.

PROBLEM 1. HOW CAN A STUDY OF COLOR THEORY HELP US TO SELECT BECOMING COLORS?

How many of us continue to wear a color because we have some preconceived notion of what is becoming! As a little girl we may have been dressed in blue and heard our elders say, "Blue is her color, because she has blue eyes." So we are forever after prejudiced in favor of blue as the prevalent color in our wardrobe. It matters not that our own color changes as we grow older, and that blue may have become a most unbecoming color; we continue to wear it in happy ignorance. A little observation of children with their pink and white complexions and of grown-up folks, even of high-school age, shows us that in the great majority of cases the complexion changes, for which reason each one of us has her individual problem of most becoming color.

How can we make an intelligent approach to this problem of discovering what are our most becoming colors? What effect do certain colors have upon us that makes us say that they are becoming? First of all, we must realize that the problem is one of producing color harmony, a harmony between our personal coloring and the color in our clothing. The aim is to produce a unified effect, just the same as when we combine colors in rugs, walls, and curtains. In the present problem we have certain colors already given and must find other colors which will blend so as to make a single harmonious effect.

Colors Dominant in the Skin.—The most important element to be considered in our personal coloring is the skin. It is chiefly the skin which gives a general pleasing color tone to the individual. The skin, more than the hair and eyes, expresses health and well being. We like the glowing com-

plexion which is indicative of health and vitality. We dislike the skin which suggests ill-health and lack of vitality. Let us analyze the colors which appear in the skin and see where they are located on the color circle.

The basic color in the skin is generally orange. It may seem strange to describe skin color as orange, but if you will experiment with orange paint or crayon, adding a sufficient amount of white, you will be able to approximate the color of skin. As you already know, complexions vary greatly. Although the basic color is generally orange it may swing to yellow-orange or even to yellow, or it may tend to the opposite direction to red-orange, red, and red-violet. Complexions vary according to the degree in which these different hues are evident. The skin, for example, in which yellow and yellow-orange is most prominent is the sallow skin. The skin in which red-orange, red, or red-violet is evident, especially in the cheeks, is referred to as a ruddy skin. There are various intermediate colorings between these two extremes. We like neither of these complexions when the color is too much emphasized. Our present problem is to discover the colors which are most becoming to us, in other words, the colors which will tend to bring out the red in the skin and to subdue the yellow, and also to subdue red when too pronounced. Certain colors which we wear will help us to do this; we sometimes even resort to rouge to gain our ends. The best way is not by covering up defects but by striving for the healthful condition which will bring to the face the color that we desire. It is, however, natural for some skins, even when in a healthful state, to contain more yellow than others. In such cases it is helpful to know what colors to wear in order to subdue yellow and to bring out the red. The following experiments will serve to illustrate how this can be accomplished.

An Experiment With Yellow.—Secure a piece of pale yellow paper at least five inches square, and a small piece of bright violet paper about one inch square. The experiment will be more successful if you are careful to secure the brightest possible violet paper. Lay the small piece of violet paper in the center of the yellow paper. Focus your eyes on the violet paper for twenty seconds, then remove the piece of violet paper without changing the focus of the eyes. What seems to have happened to the yellow paper? What bearing does this experiment have in selecting violet as a color to wear if you have a sallow skin? Will it make the face seem more yellow or less yellow?

Try the same experiment using lavender paper in place of the violet. Can you draw the same conclusion with respect to lavender as a color for sallow-skinned people?

Effect of Complementary Colors Upon the Complexion.—The result in the above experiment is secured because violet and yellow are complementary colors. When complementary colors are placed near each other, they intensify each other. This is what happens to the person with too much yellow in the skin who persists in wearing lavender or purple. When we look at the face after looking at the purple dress the yellow is intensified; even a small spot of purple, such as a tie, collar or vest, may have this effect.

Let us experiment with the other complementary colors to find out what effect they have upon the complexion. Place a spot of bright blue paper in the center of a sheet of manilla paper, which is a light value of neutralized orange. Focus the eyes, then remove the piece of blue paper. As you may expect, the complementary color, orange, will be intensified. The significance of this for the sallow complexion is clear. If we wear bright blue we must expect to emphasize the sallowness of the skin.

Experiment with the remaining pair of complementary colors, red and green. Place a small spot of bright green in the center of a sheet of pale pink paper. Be sure to select a true green or a slightly blue-green, and not a yellow-green. Again focus the eyes and then remove the spot of green. What happens to the pink when the green is removed? Green and blue-green will force color in the cheeks, but unfortunately are not becoming to everyone because they do not blend harmoniously with the dominant coloring in certain types. This problem will be discussed later. For the present let us remember that green may sometimes be used to bring out the color in the cheeks because it is complementary to red. Of course, we must use green with discrimination even though we find it a becoming color. Our rule for the use of intense color still holds; intense green should be confined to small areas and neutralized color used in the larger.

Effect of Related Colors on the Complexion.—To wear a color which repeats the dominant color in the skin will emphasize that color in the face. For example if a very sallow-skinned person wears yellow, the skin will seem more sallow. This happens for two reasons. First, the area of yellow is increased and thus made more pronounced. Second, the color is actually reflected into the skin, especially on the neck. Hold a bright-colored piece of yellow paper under your chin and ask someone how it makes your skin look. This simple experiment will make it evident that if your skin has a tendency to sallowness you should avoid wearing yellow. It will be better to wear an adjacent color. For the sallow-skinned person the related dull orange and red-orange are preferable to yellow; these colors blend with the yellowness of the skin and yet introduce the desirable note of red. If, however, your skin has a sufficient amount

of warm color, yellow may be worn. In the case of a very pale skin you can introduce color into the cheeks by wearing a pink, rose color, or red, which reflects color into the face. It should be noted that skins vary in the quality of their texture, the very smooth skins and the coarser-grained skins, the former having much more power to reflect color than the latter. Even when the skin has little ability to reflect color, it is possible to emphasize a face color by repeating it in the costume. The repetition of a color in the dress or hat will emphasize the color in the face. For example, a salmon pink collar will repeat and emphasize the orange red in the cheeks. A flame color, however, which is an intense red-orange, will have the opposite effect. When the color is very intense the color in the face is neutralized. This is a good rule to remember.

Summary.—1. Color in the face is emphasized by wearing the complementary color. Either sallowness or ruddiness may be increased in this way. (Too much intense color is always to be avoided.)

2. Color in the face (either red or yellow) is emphasized by wearing the same color because of repetition and reflection.

Types of Complexions.—Another problem in choosing colors to wear is one in color harmony, a harmony between our personal coloring and our clothing. The aim is to produce a unified effect, just as when we combine colors in a room, in the walls, rugs, furniture and curtains. In the present problem we have certain colors already given in the hair, skin, and eyes with which we must blend other colors in a single harmonious effect.

The first step is to determine your dominant personal coloring. We hear people spoken of as blondes or brunettes, and it would be a simple problem if we could classify all people one way or the other and then prescribe certain

colors for each type. Unfortunately for this system, there are many variations of blonde, of brunette, and of in-between types. How can we make a classification which will guide us in selecting becoming colors? Since skin is the most important factor to be considered, we will first make a general classification of the dominant colors found in skin. We have already found that these vary from yellow through orange and red to red-violet. One general type of complexion is made up of a creamy orange tone with an orange-red flush in the cheeks. It is the characteristic coloring of Spanish, Mexican, and Italian people, though frequently to be found among other races. This complexion keyed in orange and orange-red is sometimes called the warm type, because all its colors are warm with no hint of a cool color.

In contrast to this complexion we find a cooler type of coloring. The skin is fair and pale yellow-orange is prominent and the red flush in the cheeks has a violet tone instead of orange; since violet contains blue, which is a cold color, the effect is cooler. This type of complexion is characteristic of Swedish, Norwegian, and Danish people.

As you study the colorings in the faces of your friends you will find many gradations from the very warm red-orange coloring to the cooler red-violet type. Some will have very definite red-orange or red-violet tinge which you can easily detect, but you will also find many which are in between and must be classified as intermediate in type.

What is Your Own Coloring?—It is not always easy to tell what are the dominant colors in one's own complexion. The members of a class can be very helpful to one another in analyzing their various colorings. The following is a good way to attack the problem. Select the member of the class who has the most definitely warm orange-red coloring and the member who has the most definitely cool violet-red coloring. Place these two people at opposite sides of the room and arrange the others in between so that coloring makes a gradual transition from orange-red,

through the intermediate coloring to the red-violet complexion. This classification should be made without regard to blonde or brunette type. Warm or cool complexion may be found in either the blonde or brunette and the important problem here is to distinguish the different kinds of coloring found in skin.

Color in Hair and Eyes.—When we match the colors found in hair with the color circle we find nearly the same variations in hue which we found in complexions, though the variations in value and intensity are much more marked. We find hair with a great deal of yellow in it which varies in degrees of intensity. It may be very bright and golden or pale and neutralized. We find hair which is yellow-orange, orange, and red-orange, in each case so neutralized that we do not recognize the color as belonging to these hues on the color circle. Red-orange hair, for example, may be so dark in value that we call it brown or even black. This type of "black" hair shows copper lights. When the red-orange in hair is more intense and lighter in value we call it "red" hair. There are many variations in value and intensity of the orange and red-orange hair. When the orange is about middle value and well neutralized we say that it is intermediate in type because we cannot class it as either blonde or brunette. Some black hair has blue in it instead of the dark red-brown and this makes it cool instead of warm. It is helpful in determining the color of dark hair to let strong light fall on it. As the light falls upon it certain portions will show much more color than when the hair is in shadow. Under these conditions it is easier to tell whether the color tends to be yellow, red-orange or blue-black.

When we analyze the colors in eyes we find more variations between warm and cool colors than in complexion or hair. Brown eyes are warm but blue eyes, blue-violet eyes, gray-green eyes and gray eyes are cool. Black eyes are

neither since they are neutral, but are generally found with warm coloring.

Analysis of Color in Your Own Hair.—Classify the members of the class according to color of hair. Classify first for hue, then for value, and then for intensity.

Color Combinations in Skin, Hair, and Eyes.—Nature has arranged all sorts of different color combinations, and at first it seems hopeless to try to classify them. There are, however, a few general types under which the majority of people can be classified. Blondes and brunettes are usually distinguished by the value of the hair; blonde hair is light; brunette hair is dark. We must add to this classification the type which has hair about middle value and since this can be called neither blonde nor brunette we designate it as an intermediate type. The eyes and complexions which we find combined with these three types vary. A blonde may have cool blue, gray-green, or gray eyes and cool coloring in her skin. Or she may have warm orange-red coloring with blue, gray, or green, and occasionally brown eyes. If her hair has more red-orange than yellow in it we have what we call the red-haired or ruddy type of blonde. In this case her skin generally has the warm orange-red coloring.

The brunette with the very dark brown hair is very likely to have the warm orange-red coloring and brown eyes. The brunette with blue-black hair is likely to have cool coloring in her complexion and gray or blue eyes. The intermediate type which is neither blonde nor brunette may have either warm or cool coloring in hair and eyes.

So we see that we may have any combination of warm and cool coloring in skin and eyes with light, middle, or dark value hair.

What is Your Combination of Skin, Hair, and Eyes.—Are you blonde, brunette, or intermediate in type? Does your combination of hair,

skin, and eyes produce an effect which is warm, cool, or a combination of warm and cool?

What Colors Harmonize with Different Types?—The problem here is to find out what colors harmonize best with the several dominant colors in hair, skin, and eyes. The skin is the first factor to be considered, and under no circumstances should be sacrificed even though we fail to enhance the color of hair and eyes. Sometimes we meet the person who persists in wearing blue in order to bring out her blue eyes, although she brings out far more emphatically the yellow in her skin. And then we meet the brunette who wears bright yellow in order to set off the black of her hair. The black hair is emphasized but alas she, too, has brought out the yellow in her face. In any case the effect will be more pleasing if we start with the skin rather than the hair or eyes as a basis for building up a color scheme.

Generally colors which are closely related to the dominant colors in the skin will be more successful than contrasting colors, so for the most part we shall rely on related harmonies rather than on contrasting harmonies. If our coloring is orange and red-orange, the warm colors will be most becoming, and we shall use reddish browns, reddish tans, creams, reds, and red-oranges in varying degrees of value and intensity. If our coloring is cool, with pale yellow-orange skin and red-violet flush, such cool colors as blues, violets, greens, and blue-greens will be more becoming.

Values and Intensity as Factors in Becoming Color.—Value as well as hue must be taken into account when we are trying to find our most becoming colors. It takes but a small amount of observation to see that black seems to subtract color from the face, leaving it pale and sallow. Any color in a very dark value accomplishes somewhat this

same effect. For the few people who have too much color dark values are an especially good choice.

Light values have the opposite effect and seem to add color to the face. In the case, however, of the light-complexioned person who has little value contrast in hair, eyes, and skin, it is advisable to wear such notes as dark collar or tie in order to avoid monotony. For example, the man who has light hair and eyes and wears a light gray or light tan suit will not appear at his best. The effect is monotonous because there is no variety, no contrast in values, in hues, or in intensities. A contrast in color or value of tie will relieve somewhat the monotony. In the case of the girl who has a dark dress, a light collar will help to relieve the trying effect of the dark value on her skin. Her dark blue or brown dress will often be more becoming if a light collar is added.

When we are attempting to harmonize the colors of our complexion and the colors of our clothing, we must take care not to choose color so intense as to overbalance the coloring of the hair, skin, and eyes. The bright orange frock which we purchase because it is so attractive in the shop will probably not be a success. Such a large area of intense color will overpower the colors in the face, hair, and eyes, leaving them with a dull, washed-out appearance. It would be a remarkable coloring that could withstand such a treatment. We can use intense color in clothing successfully only if it is confined to areas small enough not to overbalance the personal coloring. The bright tie, collar, or band of embroidery will provide contrast and interest without fading out the complexion.

Any color which is very dull is generally becoming to everyone because a well-neutralized color has so little color strength that it will not actively oppose any complexion.

A fairly dark value also helps to make the color generally becoming. Navy blue, seal brown, maroon, mahogany, taupe, and bottle-green are examples of dark colors low in intensity which are becoming to most people.

Light colors weak in intensity which force color in the face are also generally becoming to most people. Examples of these are flesh, light turquoise, cream, peach, light coral, light cerulean.

Becoming Textures.—The quality of texture contributes much to the becomingness of a color. Hard, shiny textures which reflect the light conspicuously, such as satin, are trying to any but perfect complexions. A satin dress will emphasize the lines and shadows in the face. More becoming are the dull, soft textures of which we have numerous examples in our modern fabrics. Among these are georgette crêpe, crêpe de chine, tricotine, flannel, cotton crêpe, and wool jersey. Often a dress made of material with a texture trying to the complexion can be greatly improved by adding a collar of lace, voile, or organdy in order to soften the effect.

Experimenting with Colors.—The best way of discovering your most becoming colors is to try the effect of different ones. The class should have as many pieces of colored cloth as possible, each large enough to drape around the shoulders. There should be pieces of black, white, middle gray, each of the twelve colors on the color circle in spectrum intensity and each of the twelve colors in a dull, well-neutralized tone of about middle value. There should also be a light and dark value of each color. These should all be in a soft dull texture such as cheese-cloth will give. There should also be a few pieces of material with a hard, shiny texture. (These pieces of colored materials may have been secured when the class experimented with dyeing materials in Unit One.)

Each girl should have opportunity to try all the different colors and have other members of the class tell her which are most becoming. She should be placed in a good light and if possible in front of a mirror so that she, too, can see the effect. If the class is small the whole class can help each girl, and if the class is large three or four girls can work together and all groups can work at the same time. When the color is tried the cloth

should be pulled up close around the neck so as to get the full benefit of the color on the face. This experimentation will not be successful if continued for too long a time. After a few minutes the eyes become fatigued and judgment is not dependable. The experimentation should be carried out according to the following plan:

1. Which hues are most becoming to you? First select the set of twelve colors about middle-value and well neutralized. Try each in turn. As you try these colors keep the following questions in mind:

Does this hue force yellow in the face?

Does this hue bring out pink in the cheeks?

Are cool colors or warm colors more becoming to my complexion?

Is yellow-green or blue-green better?

Is yellow-tan or reddish-tan better?

Is orange-pink or rose-pink better?

Is blue-green or violet-blue better?

2. Which values, light, dark, or middle, are most becoming to you? Try black, white, middle gray, and the dark and light values of each color. Ask the following questions:

Does black make my face too pale and sallow?

Is pure white or cream white more becoming?

Is there any color which is becoming in a dark value which is unbecoming in a light or middle value?

3. How intense a color can you afford to wear in a large area? Try the dull and then the intense tone of each hue. Ask the following questions:

Of what hue can I wear the brightest intensity?

How intense can a color be without making my hair and eyes look faded?

4. Can you wear a shiny, brilliant texture? Try satin textures to see if they are becoming.

The test for a becoming color is whether it blends with the coloring of your skin, hair, and eyes. Your most becoming colors will make a closely related, unified effect with your personal coloring. As you are trying each color it is helpful to ask, does this color look as though it belongs to me?

PROBLEM 2. HOW CAN WE COMBINE COLORS SUCCESSFULLY IN CLOTHING?

Combinations of Hue in Dress.—When we are wondering what color trimming to buy for a new dress,—what color

hose, gloves, or hat to buy—we need not leave the matter to chance or to the suggestion of the clerk. The combinations which we have already studied in the chapter on “Color in Every-Day Life” will furnish us with many suggestions for good harmonies in our clothing. Instead of selecting in a hit-or-miss fashion the hues which we combine, we will find it much more satisfactory to select them according to the color schemes which we call monochromatic, adjacent, complementary, and triadic. In this way we will be much more sure to secure a truly harmonious effect because the colors are *consistently related*.

Let us suppose that we are planning a blue dress and must decide with what color to trim it. What are the different possibilities? We might attempt the monochromatic harmony, using black, white, gray, and different values and intensities of the same blue. If the dress is designed like the first dress in Fig. 213 it will be effective to add light blue collar and cuffs to the darker blue of the dress or to use white collar and cuffs with bands of bright blue around the edges. Mistakes seem unlikely in using the monochromatic scheme because there is no contrast of hue. There is a danger of using values and intensities so nearly alike as to suggest an unsuccessful attempt to match the shades of blue rather than to have a distinct contrast of light and dark or dull and bright. When you are using the monochromatic harmony be sure that there is enough contrast in values and intensities. One other danger in using the monochromatic harmony lies in the choice of the exact hue. If you are using light and dark and dull and bright shades of blue, be sure that the hue is matched exactly. If the one blue is slightly greenish and another is slightly violet, the effect will not be harmonious. The unsuccessful attempt to match colors is too evident.

The adjacent color harmony offers a second scheme upon which we may base our colors when we are planning a dress. For the blue dress we may use trimmings of blue-green, green, blue-violet, or violet. Perhaps we should like to have light blue-green or lavender for collar and cuffs. Can you picture the second dress in Fig. 200 with embroidery of jade, lilac, violet and blue-green and with lavender collar and cuffs? In this harmony, as in the monochromatic harmony, there is danger of combining colors that look as though they were meant to be matched. Be sure that there is sufficient contrast of value and intensity.

A third scheme which we can use in planning the colors of the trimming of our dark blue dress is the complementary combination. Orange is the complement of blue, and neutralizing orange gives us brown, tan, ecru, sand, and similar colors. Can you not see the first dress in Fig. 205 made of dark blue crêpe, with deep ecru lace collar and cuffs, a brown buckle, and amber beads?

A fourth possible way of working out our color combination is by means of a triad harmony. In this we combine red and yellow with blue in order to make a perfect balance of hues. Imagine the second dress in Fig. 200 as a dark blue dress with pale yellow linen collar and cuffs, and embroidery in dark rich tones of red and deep gold. When we are using two colors in the trimming it is important to decide which of the two shall predominate. It will be much more interesting if one or the other is made dominant.

There is still another way of working out the color problem in a dress. This involves a contrast of textures rather than a contrast of colors. If our dark blue dress were serge we might make it more interesting by adding collar and cuffs of crêpe de chine or of satin. Variety here is gained by the difference in texture rather than by the difference in

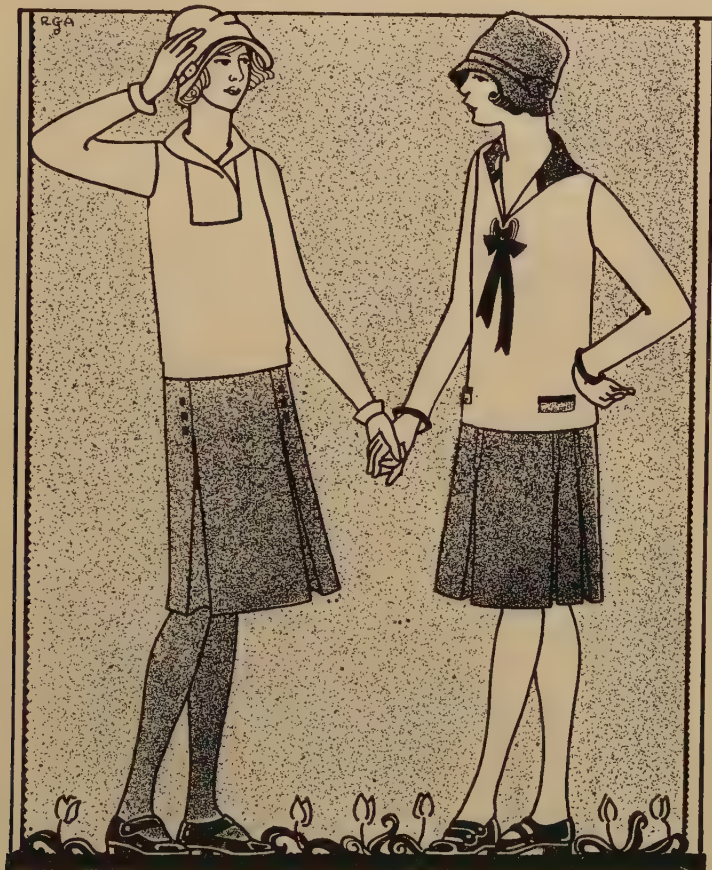
color. We must, however, avoid putting together textures that are too similar if we desire to achieve interest. We should not combine flannel and serge or crêpe de chine and canton crêpe.

How to Combine Light and Dark Values.—When we are combining hues, we must at the same time be concerned with values. It is not possible to combine colors harmoniously without thinking in terms of values and intensities. There are many instances where the attractiveness of a combination will depend chiefly on the distribution of the light and dark values. Our principles of design will help us to make these combinations attractive. We know, for example, that equal areas of light and dark are uninteresting in proportion. See Fig. 31. Now we will see how this can be applied to costume. In the first costume in Fig. 178 the division of light and dark is practically equal, and we have a curious feeling that the figure is cut in two half-way from top to bottom. But in the second costume the division of light and dark is more interesting between skirt and blouse. It practically corresponds to the Greek law of proportion of 3 to 5. Small areas of dark have been introduced into the upper part of the design through the use of dark hat, collar, and tie. A light area is introduced into the lower part of the design through the use of light hose. This distribution of values may be said to tie the design together, producing a more unified effect. The more pleasing effect can also be explained in terms of the principle of rhythm. Each value has been echoed in different parts of the costume, so that the eye travels easily from one part of the design to another.

There are two important things to remember in combining values; first, that areas of light and dark should not be used in equal proportions; second, that areas of light and

dark should be used in different parts of the costume to produce a rhythmic and unified effect throughout the whole.

FIG. 178



Other Problems in Combining Light and Dark Values.—There are many ways of introducing light and dark values into a costume. Study fashion plates and clothing which people are wearing. Make a list of all the different ways that you can think of for introducing small light and dark areas into different parts of the costume. You should be able to list at least ten ways.

How to Combine Intense and Neutralized Colors in Clothing.—It is never successful to combine two colors equally strong in intensity, such as scarlet and emerald-green, because their conflict with each other for our attention produces a disagreeable effect. We have learned that it is always better to use a small area of intense color and a large area of neutralized color because intense color generally becomes the center of interest. And we do not desire a whole coat or dress to become a center of interest. It is better to make a small area the center of interest, such as a vest and collar, a band of trimming, or a spot of embroidery. This leaves the remainder of the costume in a neutralized color which is a rest space for the eye.

In our use of bright color to produce a center of interest we should avoid so distributing it as to produce three or four spots of equal emphasis. Bright red spots of embroidery on the first dress in Fig. 200 will attract the eye equally to four different places. There should be one principal center of interest and three or four secondary centers of interest which make a pleasing repetition without producing a scattered, disorganized effect. In the second dress bright red embroidery in the front panel produces the chief center of interest, and the smaller bands of embroidery on the sleeves provide the secondary centers without undesirable competition.

It is important to remember that the costume is a background for the individual and that large areas of color must be kept neutralized. Bright colors should be confined to small areas; the more intense the color, generally speaking, the smaller the spots should be.

How Is Color Used to Produce Centers of Interest in Men's Clothing?—Convention decrees that the large areas of color in men's clothing shall be well neutralized, but

smaller areas of color in ties, socks, and shirts are sometimes intense, with the result that these things become centers of interest. From which of these can the center of interest correctly be chosen? Certainly the man does not wish to make his socks a primary center, attracting constant attention to his feet. Nor can a shirt well be made a center of interest, since it must always serve as a background for the tie. Thus it would seem that a tie is the only article that can properly be made a center of interest. If a man wishes to match the color of socks and tie he must choose a color neutralized enough so that the larger area of the socks will not demand first attention.

Further Study of Combining Intensities in Costume.—Combination of neutralized and intense color is frequently found in modern dress. We are able to find both good and poor examples of its use. Either trace and color a picture or write a description of intense color used correctly in costume.

Additional Color Problems in Dress.—1. Plan the color combination which you think you will use in your next dress. First decide the color of the dress itself, then think over the different possibilities of using color in trimming and decide on one which is most pleasing to you. Get samples showing the color of the dress and the trimming. These samples should be mounted so as to show the relative proportions of the colors as they will appear in the dress.

2. Examine the clothing in shop windows and worn by people on the street. What examples do you find in which a slight change in color of the tie, ornament, or trimming might improve the color harmony? Sometimes the removal of a buckle, buttons, or other small ornament will eliminate a jarring color note. Be ready to make a report of your observations to the class.

3. Plan the clothing which you will wear during one season. It should include dresses, coat, hat, shoes, gloves, and stockings. Your problem is to plan a wardrobe so that each article of clothing is harmonious with the other garments that are to be worn at the same time. In a well-planned wardrobe it is possible, for example, to wear the same hat with two dresses of different color. A foundation color scheme should be used throughout the wardrobe, making it possible to combine garments

interchangeably. This is one means by which we can plan our clothing economically and yet have a variety of costume.

4. One of the most helpful ways of increasing our discrimination of color in clothing is to criticize the clothing that we ourselves are wearing. Each member of the class should be willing to have her clothing criticized by the other members of the class. These criticisms should be considered as an impersonal class exercise and any student who is likely to have her feelings hurt should not participate in them. Your criticisms should include the following points:

Are the light and dark values in good relation to each other?

Is there a rhythmic repetition of light and dark value in different parts of the costume?

If more than one color is used, is there a rhythmic repetition in different parts of the costume?

Is the intense color used in the right proportion to the neutralized color?

Are there too many centers of interest?

Could the combination of hues be improved by changing one color?

5. Study color plates in fashion magazines. Every girl should provide herself with at least one fashion magazine containing colored pictures. The following exercises will give you additional experience in your study of color in dress:

Find pictures illustrating as many different types of color harmonies as possible.

Find one where an intense color has been used to create a center of interest.

Find one in which you think the use of color could be improved. Make a tracing of the costume and try to show with paints or crayons how you would improve it.

A GUIDE FOR CHOOSING COLORS

All our study of color theory will be of little value to us unless we can put it to practical use in a simple way which will help us every time we buy a new hat, coat, dress, suit, or tie. Let us ask a few questions which we can use as standards when we are trying to make up our minds regarding the purchase of a new article of clothing. Our study in

this unit should help us to understand the real meaning of such questions as the following:

1. Will the color blend with my personal coloring?
2. Are the value and intensity right for me?
3. Will the color make me look sallow?
4. Will the color harmonize with the other colors in the clothing which I am wearing?
5. If there is a combination of colors in the article are they correctly related to each other in hue, value, and intensity?

References for Further Study:

- "Color in Everyday Life." Louis Weinberg. Moffat, Yard & Co.
- "Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.
- "Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.
- "The Secrets of Distinctive Dress." Mary Brooks Picken. The Woman's Institute of Domestic Art and Sciences.
- "How to Dress Well." Margaret Story. Funk and Wagnalls Co.
- "Color Harmony in Dress." George Ashdown Audsley. Robert M. McBride & Co.
- "Principles of Correct Dress." Florence Hull Winterburn. Harper & Bros.
- "Clothing for Women." Laura Baldt. J. B. Lippincott Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

II. Can you solve the following problems which may arise with regard to color in dress?

1. Should a man with a dark sallow complexion buy a blue-gray or a reddish-tan hat? Why?
2. Will it be better for a boy or girl with red hair to wear bright blue or a neutralized greenish-blue? Why?
3. Will a white satin or a white georgette collar be more becoming to the brunette with a warm but slightly sallow complexion? Why?

4. Would you choose a dull blue dress of about middle value trimmed in blue-green of the same value or a dull blue dress trimmed with a blue-green of lighter value? Why?

5. If you had a dark blue suit and pongee blouse, a light brown coat, a tan dress and a green dress, what color hat would you buy to be worn with all these garments?

6. If you were of medium complexion, neither warm nor cool, had pale blue eyes and rather colorless hair about middle value, would you select a soft rose-colored party dress or a light tan color called beige? Why?

7. If you had blue-black hair and a sallow complexion would you choose a school dress of dull middle-value green or rose taupe? Why?

8. If a boy has a sallow complexion will he look better in a khaki-colored sweater or a dark reddish-brown sweater? Why?

9. Will a little girl with big blue eyes and fair cool coloring look better in a bright Alice blue dress or a coral-pink dress? Why?

10. Should a man with a very red face wear a bright red, a bright green, or a dull blue tie? Why?

III. Underline the word in each of the following sentences which completes the meaning correctly:

1. Pink in the cheeks can be forced by wearing *Delft blue*, *lilac*, *black*, *salmon*.

2. Yellow is subdued by wearing *gold*, *wisteria*, *olive-green*, *rust*.

3. Delicate coloring is enhanced by wearing *orchid*, *flame*, *magenta*, *black*.

4. If you have an ecru-colored dress (neutralized orange) you can make a monochromatic harmony by trimming it with *gold-brown*, *apricot*, *brown*, *chestnut*.

5. If you have a dull blue-green dress and wish to make a complementary harmony will you trim it with narrow bands of *rose-pink*, *Chinese red*, *amber*, or *ruby* embroidery?

6. A color that may be worn successfully with any complexion is *lilac*, *burnt-orange*, *apricot*, *apple-green*, *Copenhagen blue*.

7. A person with a dark sallow complexion can improve the effect by adding a collar of *flesh-color satin*, *apricot georgette*, *yellow voile*.

8. A man with medium light hair and sallow complexion should choose a *dark blue* suit, a *light blue-gray* suit, a *tan* suit.

9. A man with a reddish-brown overcoat should choose a *yellowish-tan* hat, a *gray* hat, a *black* hat, a *reddish-tan* hat.

10. A girl with dark-brown hair, brown eyes, and red-orange coloring will look best in a coat with a *gray squirrel* collar, a *brown fox* collar, a *light-gray* caracul collar.

IV. Make a written report including the following points:

1. An analysis of your own coloring.
2. A criticism of the colors in the clothing you are wearing at present.
3. What have you learned that will be of particular help to you in choosing your colors in the future?

UNIT FIFTEEN

HOW CLOTHING DESIGN IS RELATED TO THE HUMAN FIGURE

Preliminary Questions.—Write answers to the following questions. Save your answers until you have completed the study of this unit.

1. How can the structure of the human figure help to determine a good length for a sleeve?
2. You are undecided whether to buy a hat with a very large crown or one with a smaller crown. Both are the correct head size. How will the shape and size of your head help you to decide?
3. When you are selecting a pattern for a new dress, how can your understanding of the structural design in the human figure help you to make a good choice?
4. What should control your selection of a shoe, the fashion of the hour or the shape of the human foot?
5. What are the proportions of the normal human figure? Are the proportions in the human figure beautiful enough to suggest good proportions in our dress, or so uninteresting that our dress should seem to change these proportions?
6. Have you ever used a design which was attractive in a fashion book but which proved to be quite the opposite when made in actual clothing? Explain why this happened.

WHY THE HUMAN FIGURE SHOULD BE THE BASIS OF CLOTHING DESIGN

You will recall that in our study in Unit Two we found a need for harmony in the arrangement of pictures on the page of a kodak book and in the plan of the decorations on a Christmas card. In our study of the arrangement of rugs and furniture in a room, we found it important to take into account the structural design of the room itself. We must approach our study of clothing design in the same way if we expect to acquire an understanding of truly artistic dress. In

this unit of work what will correspond to the shape of the page in the kodak book, to the shape of the Christmas card, and to the structure of the room? And what will correspond to the pictures we pasted on the page of the kodak book, to the decorations on the Christmas card, and to the furniture and rugs which we arranged in the rooms? Is not the human figure the structural shape to which we must add harmonious clothing? To wear clothing inharmonious in line and shape with the human figure is as bad in effect as to place pictures cornerwise on a page or to arrange furniture askew in a room. Hats, shoes, and dresses are often designed at variance with the human figure which they "decorate." Frequently we are blind to these absurdities because they are the fashion of the day and we have become accustomed to them. We cannot hope to acquire good taste in dressing until we can look beyond these fads of the hour and see clothing design in its true relation to the human figure. Our very first problem then is to study the human figure and discover just how clothing can be made to harmonize with it.

PROBLEM 1. HOW SHOULD THE NORMAL HUMAN FIGURE CONTROL THE DESIGN OF CLOTHING?

Let us try to acquire a mental picture of the beautiful, normal human figure. We cannot depend upon the drawings in fashion magazines because they do not represent the proportions of the normal figure. The long, slim figure is occasionally to be met in real flesh and blood but the average figure is much shorter. Generally we use the head as the unit of measurement, and the average figure of a woman is described as being about seven and one-half heads high. This means that the length of the head from the top, not

including the hair, to the chin, is included in the height of the whole figure seven and one-half times. For the average girl of high-school age the height is from six and one-half to six and three-quarters heads. Fig. 179 shows a normal

FIG. 179

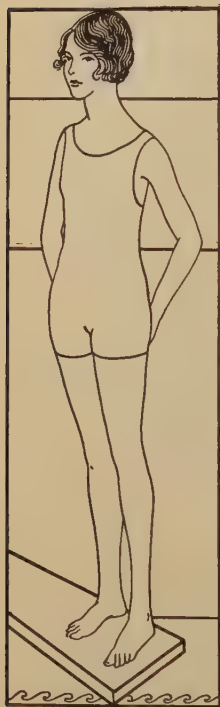


figure for a high-school girl. Mark off the length of head on a slip of paper and then see how many times this unit is contained in the height of the whole figure. If we analyze this figure, we can see how it is an example of beautiful proportions. The lines which are drawn across the rectangle so that they intersect the figure at the natural waist-line and at the chin show how the normal figure is divided into interesting proportions. The waist-line which divides the body horizontally is not halfway from the top of the head to the floor but well above the center. In our study of proportion we learned to appreciate that unequal division of spaces is more interesting than an equal division. Nature has planned the normal human figure so that it satisfies our desire for beautiful proportions. When we plan our clothing in such a way as to contradict the beautiful

proportions of the human figure, how can we hope to have clothing that is attractive? The design of the first dress in Fig. 180, which is in the style of the Empire period, violates the proportions of the normal human figure and as a result we have an effect that is awkward and ungainly. The proportions of the very short waist and the very long skirt differ too greatly to be pleasing. Which of the three

rectangles in Fig. 24 has similar proportions? How much more pleasing is the design of the second dress in Fig. 180 where the proportions coincide closely with the natural pro-

FIG. 180



portions of the normal figure. The waist-line of the dress is dropped but a little below the natural waist-line of the figure and all the parts of the dress are in harmony with the figure itself. There is little in the design of the first

dress to suggest the structure of the human body and consequently it is out of harmony with its purpose.

The structure of the body will suggest other points in planning the design of a dress, for example, the length of a sleeve or the length of the skirt. If a sleeve is cut off midway between shoulder and elbow or midway between elbow and wrist, the division of space is ugly. Nature has given us a pleasing proportion of space in the arm and we will be wise to follow her suggestion. Good lengths for sleeves are the very short sleeves which just cap the upper arm, or which just cover the elbow, or which reach to the wrist, because these are structurally related to the arm. Any sleeve which divides the upper arm or the lower arm into halves is awkward and ugly in effect.

Problems for Discussion.—1. According to the above discussion what are the most pleasing lengths for skirts?

2. A few years ago it was fashionable to wear high shoes. Can you find any reasons in the above discussion for their unattractiveness?

How Costume Distorts Proportions in the Human Figure.

—If our clothing is to be harmonious with the human figure, no portion of it must overemphasize any part of the figure. In the past our clothing has sometimes been so badly proportioned as to caricature the human body. Some of these ridiculous exaggerations are shown in Fig. 181. The figure shows a dress worn in the year 1760. The enormous skirt and panniers so overemphasize the hips and lower portion of the body as entirely to destroy the proportions of the natural figure. The upper and lower portions of the body are badly balanced because the base is entirely too large for the top. The second figure shows another absurd type of exaggeration in the proportions of clothing. This was worn about 1870. Notice, also, the hat is so small that it is entirely out of proportion to the size of the head. If not

one exaggeration, then another appears. In the third picture, which shows a dress of 1895, the sleeves have assumed balloon-like proportions and we feel almost as though the figure might float away! In this case the upper portion of the figure has been overemphasized. In none of these absurd styles can we feel that the normal figure was used as a basis for design. If arms and hips were really as large as this clothing makes them appear, what queer figures these historic characters would have had! Happily none of

FIG. 181



these atrocious exaggerations are exhibited in our modern style of dress. As the fourth picture shows, the proportions of our costume are more nearly those of the normal figure. The hat looks as though it had been modeled to fit the head and we have no feeling that it will slide off without pins or strings to hold it in place. Although this costume may not always be fashionable, it will always be good design with relation to the human figure.

Let us not make the mistake of thinking that only costumes for women have violated the principles of design. We need but glance at Fig. 182 to realize that in men's clothing also there has been exaggeration. This sixteenth-

century costume is another good example of how clothing may distort the normal figure. Not contented with the hips which nature provided, men stuffed their breeches with hair

FIG. 182



or wool to make their hips appear larger. The woman's costume of this period, shown in Fig. 182, likewise shows a disregard for the structure of the normal human figure. In

this case both the large sleeves and the enormous skirt draped over iron hoops serve to conceal natural proportions.

Compare these costumes of the sixteenth century with

FIG. 183

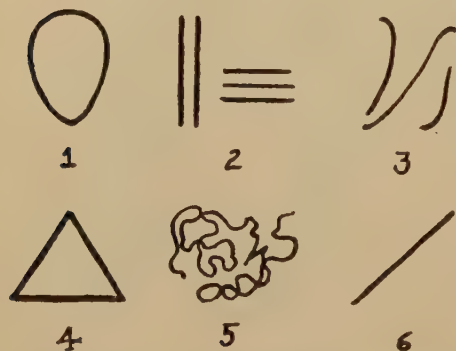


the costumes of 1850 shown in Fig. 183. These costumes are harmonious with the human figures and allow them to retain their natural proportions. Although the skirt is very

full, its size has not been exaggerated out of harmonious relation to the figure, nor does it seem out of proportion to the upper part of the body. The design of the men's clothing adheres rather closely to the figure. The parts of the costume are in harmonious proportion and for this reason the design is good even though not what we term fashionable at the present time. The important thing for us to remember is that whether historical or modern, to have clothing well designed, its proportions must be harmonious with the human figure.

Line as Expressed in Clothing Should Be Harmonious with the Human Figure.—In Fig. 184 there are several lines

FIG. 184



and shapes which are often used in the design of our clothing. Let us analyze the human figure to see how many of these are expressed in its contour. The oval is expressed in the shape of the head, the straight vertical line in the uprightness of the body and the straight hori-

zontal line in the horizontal arrangement of the eyes, mouth, shoulders, and hips. The body fits naturally into the rectangle shown in Fig. 179. These lines and shapes expressed in clothing are, therefore, in harmony with the human body. The graceful curves shown in No. 3 are everywhere evident in the human figure. They are found in the curve of the neck, over the shoulder, the arm, and the hip. Turn to Fig. 179 and find as many places as you can where these curves are expressed in the contour of the figure. As we study the figure

we find no shapes which suggest the triangle in No. 4. Likewise there are no lines which suggest the weak, wriggly curves in No. 5 nor the strong diagonal in No. 6. To use these lines in the design of our clothing will contradict the lines of

FIG. 185



the normal figure. Does this not help us to set up a standard of selection for design in clothing? If you are choosing between the two dresses in Fig. 185 and judge them by this standard, you cannot fail to feel that one is good and one is poor. In the first the lines conform to the natural lines of the body. We feel as though they had taken their shape from its outline. The curves in the neck and those formed

by the blouse of the waist and sleeves harmonize and repeat the curves of the figure. The whole effect is consistent and unified. What other lines of the dress repeat lines which you find in the human figure? In the second dress the straight cut of the upper part of the dress is in harmony with the figure, but the strong diagonal lines are so striking and so at variance with the lines of the body that they are very disturbing. The whole effect is incongruous, and there is an entire lack of unity between the dress and figure. This is the type of dress that may seem attractive as long as it is fashionable but seems queer and ludicrous as soon as it is out of date.

To sum up our study of lines as expressed in the human figure, we can say that the human body is a beautiful example of the principle of rhythm. Straight and curved lines flow into each other so as to lead the eye easily from one part to another without jerks and jumps. We have here a basis for the way in which to express lines in our clothing. If we disregard it, the effect is sure to be inharmonious.

How Proportion and Line in Hats Should be Related to the Head.—If we are going to use the human figure as a

FIG. 186



basis for the design of clothing it is obvious that the size, shape, and contour of the head is the starting point for the

design of a hat. If a hat is correct in proportion it will not be so large that it seems to overbalance the figure nor will it be so small that it seems insecurely perched on top of the head. The incongruous effect produced by too small a hat is nicely illustrated in the men's headwear in Fig. 186. We hardly need call attention to the fact that the second hat is not in good proportion to the head it decorates or that the first hat is in more harmonious proportion to the head. In the case of the woman's hat we are sometimes less conscious of incongruity in proportion because of the long hair and the trimming on the hat. Incongruities in proportion between hat and head have occurred many times in historic styles of costume. One example of this is shown in the tiny hat worn with costume of 1870 (Fig. 181). This hat does not fulfill any of the functions of a good hat, it neither protects the head nor shades the eyes. The opposite extreme is an equally bad violation of good proportion between the hat and head and between the hat and whole figure. The first picture in Fig. 185 and the picture in Fig. 187 show a con-

FIG. 187



trast between a hat which is in good proportion to the head and the whole figure and a hat which is so large that it overbalances the figure and makes it seem top-heavy. You will observe that the crown of the hat is so large that the hat seems about to slip down over the head.

The lines and shape of a hat should also be harmoniously related to the contour of the head. This is another way to secure harmony between hat and head. The oval in Fig. 184 expresses the contour of the human head and the shape of a well-designed hat will be in harmony with this shape. The shape of the second hat in Fig. 185 is practically triangular and is inconsistent with the shape of the head. It is not to be assumed that a well-designed hat will always exactly repeat the line and contour of the head, but it will not contrast too sharply. The lines of the hat on the first figure in Fig. 185 illustrate this point.

Suggestions for Further Study.—1. Compare the sixteenth-century costumes in Fig. 182 and the costumes of 1850 in Fig. 183 for lines which are consistent with the human figure.

2. Find pictures of dresses, coats, and other garments in fashion magazines which express both good and bad line with relation to the human figure.

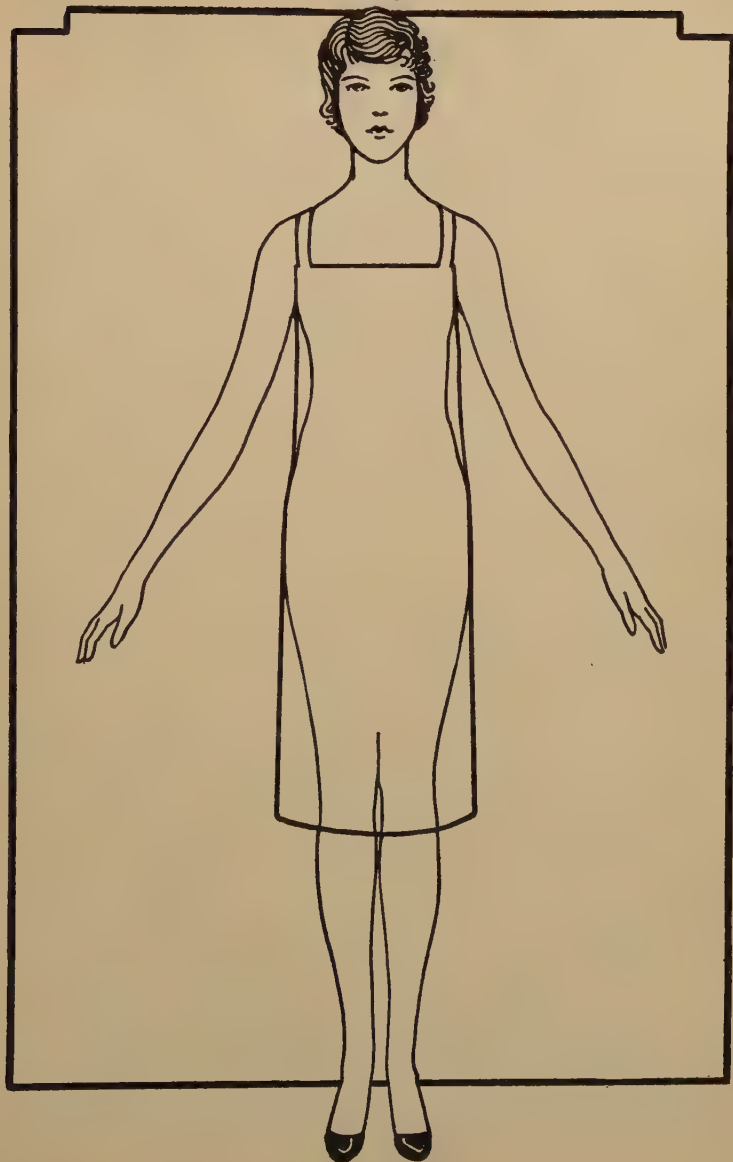
3. Fig. 188 is what is called a lay figure. It is meant to be traced and used as a foundation for sketching a design for a garment. This lay figure is six and three-quarters heads high and proportioned in about the same dimensions as the average high-school girl of this height. Trace the lay figure and then sketch the design for a dress which is harmonious in proportion and in line with the figure.

4. The size of the hat is a problem in proportion which depends on the proportion of the head and the rest of the figure. Discuss the present styles of hats as to whether they are good or bad in this respect.

5. A self-criticism of the clothing you are wearing. Criticize the coat, hat, and dress which you wear to school with respect to the points made in this problem on the design of clothing with relation to the human figure.

6. Criticize the lines of the hats shown in Fig. 199.

FIG. 188



PROBLEM 2. WHAT IS THE RELATION BETWEEN HEALTHFUL CLOTHING AND ARTISTIC CLOTHING ?

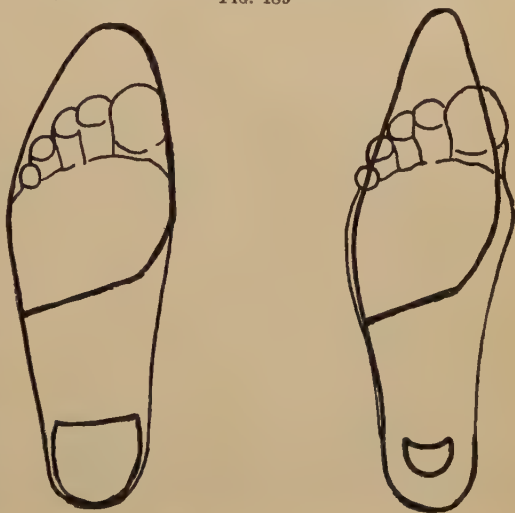
In past periods of history clothing has been so badly designed that it has made the human figure appear a ridiculous caricature by exaggerating certain proportions and emphasizing certain lines inconsistent with those of the body. But far worse than this, the normal human body has been so disregarded in the design of clothing that it has been *injured and deformed* by the clothing which was worn. Such practices as these sound like customs of the barbaric past, but one of the most vicious and injurious fashions of clothing the human body is practiced to-day.

When Is a Shoe Good in Design?—The narrow, pointed, and high-heeled shoes which women wear are without question injurious to their health. Why is it then that women persist in wearing this style? The answer is found in their desire for attractive design. They say that the narrow, pointed shoe has more slender lines and graceful proportions than the low-heeled, broader-toed shoe. But what is the standard by which we can judge true beauty in clothing design? The lines and proportions of the human body are beautiful, and clothing must not contradict these lines and proportions if it is to meet the first requirement of well-designed clothing.

Let us study the shape of the foot and two different styles of shoes which may be worn upon it. Fig. 41 shows two shoes which may be worn. The first has a high heel which throws the foot out of its natural position and indeed throws the whole body out of a natural, well-poised standing position. Think of the normal foot and then of this shoe. Their shapes are entirely inconsistent and inharmonious.

Can such a shoe be called beautiful? Think of pushing the toes and the ball of the foot into the narrow-pointed shoe. The second picture in Fig. 189 shows what happens to the toes, and if such a shoe is worn long enough the foot actually becomes reshaped with the big toe bent inward. The other toes become crooked and ugly. The second shoe in Fig. 41 is more consistent

FIG. 189



in line and proportion with the normal foot. We can think of the foot as being comfortable and natural while wearing this shoe, without danger of injury and deformity. The first diagram in Fig. 189 shows how the toes are permitted to retain their normal shapes and position. Now compare these two shoes for their art

quality. Which is truly beautiful? We must think of them as shoes to be worn on normal human feet, not as ornaments for the mantelpiece. We cannot consider the beauty of any article of clothing without taking into account its relation to the normal human body.

When we compare the effect of the low-heeled, broad-toed shoe and the high-heeled, narrow-pointed shoe on the grace and poise of the wearer in standing and walking, we

are again impressed with the absurdity of the latter shoe. It causes the wearer to walk awkwardly and to move about with much less grace and freedom of movement. If you watch closely you will see the ankles wobble unsteadily as a step is taken. Much can be said about the unhealthful and injurious effects of such shoes, but our chief concern here is what is beautiful in clothing. Certainly a style in clothing which is unhealthful is also not beautiful, and it is amazing to think that we follow the dictates of fashion so blindly as actually to injure our bodies. The *thinking person who knows* what is truly beautiful in clothing will always judge the fashion of the hour according to this criterion: Is its design properly related to the human body?

Fitness to purpose is a principle of design which we cannot ignore when we are selecting our shoes if we wish to conform to standards of good taste. A shoe which distorts and deforms the foot and which interferes with natural freedom of movement is not fitted to its purpose.

Are Your Shoes Fitted to Their Purpose?—One way to test the shoes which you are wearing to see if they are well fitted to their purpose is to take a pedigraph of your foot and compare it with the sole of your shoe. To take a pedigraph, wet your foot and step on a piece of blotting paper; then before the wet print dries, trace around the outline. Next trace around the sole of your shoe on another piece of paper and cut out its shape. Lay this over the pedigraph and you will be able to see how much your toes are squeezed together in order to get your foot into your shoe.

Good Lines and Proportions in Waists and Hips.—If our clothing is well designed, it must meet the requirement of fitness to purpose and, therefore, have its foundation in the proportions and lines of the normal figure. In the normal figure of the high-school girl, the hips and shoulders are nearly the same width and the waist is but slightly smaller. These proportions can be seen in Fig. 179. To change these proportions in any way by wearing a corset is a violation of

an art principle. If a corset is worn, it should be so constructed as to *fit the natural contour of the body* and not to remodel it. A good corset for the normal figure permits freedom of movement and gives it some firmness and support without changing its proportions or lines. As the figure of the girl matures its natural proportions change somewhat and the hips become a little wider than the shoulders. In acquiring a good mental picture of the lines and proportions in the normal figure we must realize this difference. The young figure and the mature figure vary in this respect and each has its own particular claim to beauty.

Other Violations of Fitness to Purpose in Clothing.—

Long, narrow skirts which impede movements of the legs and feet cannot be considered well suited to their purpose. It seems impossible that we should deliberately choose to wear clothing which makes it difficult to step into a street car, to dance, even to walk naturally, yet in 1913 we wore such skirts as the one shown in Fig. 187. Sometimes these skirts were slit a little way to make it more possible to take a step, but this helped very little. Many an accident befell the women who wore these narrow skirts. One case is recorded of a girl who fell and broke an ankle in the attempt to hop over a mud puddle to the cement curbing. Surely no further discussion is needed to point out how lacking in good taste and unsuited to its purpose is the narrow skirt.

From time to time the fashions in women's clothing have introduced very high, tight collars. In 1908 it was the fashion to wear collars as tight and as high as possible, so high that they ran up in points behind the ears. Headaches and other ills were often caused by this vagary of fashion. Imagine the torture of such a collar on a hot day! The mode of the present day with respect to collars is much more sensible and healthful in the dress of women than in

the dress of men. Convention demands that men wear collars which fit rather tightly around their necks, and although their collars may not interfere with health, they are at least exceedingly uncomfortable in warm weather. In this respect the present style of collars affected by men violates the principle of fitness to purpose.

Suggestions for Further Study.—1. What violations of fitness to purpose do you find in the design of the clothing shown in Figs. 180, 181, and 183?

2. Collect pictures of shoes and other articles of clothing which you think show true fitness to purpose.

3. Arrange a class criticism in which five members of the class volunteer to have their clothing criticized for fitness to purpose.

STANDARDS FOR THE SELECTION OF CLOTHING

It should be our aim in the study of each unit on clothing design to acquire a few simple, practical standards which will help us to select our clothing. It is helpful to put these standards into the form of questions which we can ask ourselves when we are making a selection. Our study of this unit should enable us to make an intelligent use of the following questions:

1. Are the proportions and lines harmonious with the human figure? Are the proportions exaggerated or the lines contradictory?

2. Will the design of clothing interfere with health or freedom of movement?

3. Do I like this fashion because it has true art merit or because it is the latest fashion?

References for Further Reading:

- "The Art and Ethics of Dress." Eva Olney Farnsworth. Paul Elder & Co.
"Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"The Secrets of Distinctive Dress." Mary Brooks Picken. The Woman's Institute of Domestic Arts and Sciences.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

II. Find pictures of a hat, dress, and shoes which are harmonious in line and proportion with the human figure; find pictures which are inharmonious. Write brief explanations of why each design is good or bad.

III. Find pictures of clothing to illustrate each of the following:

1. The waist-line is not located properly with respect to the human figure.

2. The lines are well related to the figure.

3. The hat is not in good proportion to the head.

4. The hat is nicely proportioned to the head.

5. The lines contradict the lines of the figure.

6. The clothing actually distorts the normal shape.

7. The clothing is not well fitted to its purpose.

8. The clothing is well fitted to its purpose.

9. All the clothing is perfectly related in design to the human figure.

10. The curves are harmonious with the curves in the body.

IV. Write your opinion of how present styles violate or express the principles discussed in this unit of work.

V. Criticize your own clothing and tell how it violates or conforms to the principles of clothing design studied in this unit.

UNIT SIXTEEN

THE USE OF ART PRINCIPLES IN CLOTHING DESIGN

Preliminary Questions.—Write answers to the following questions before studying the unit. Save your papers until you have completed the unit.

1. If you are planning a dress how can you determine the best width for the collar, cuffs, or vest?

2. When you are putting a band of trimming around a skirt how can you decide just where to place it?

3. If you were deciding between the two dresses in the following description which would you choose, and why? One dress is trimmed with lace collar, cuffs, and vest, with embroidered spots on the waist and skirt and with large ribbon rosettes at waist and shoulder. The other dress has heavy lace collar and cuffs and ribbon rosette at the belt.

4. When you are placing the trimming on a dress what will help you to place it correctly? What are good shapes for collars and cuffs? What should be avoided?

5. What will help us to decide the proper amount of trimming for a dress?

6. When do striped or plaid stockings harmonize with the rest of the costume?

7. Plan a dress which expresses good rhythm, balance, proportion, and emphasis.

THE VALUE OF ART PRINCIPLES

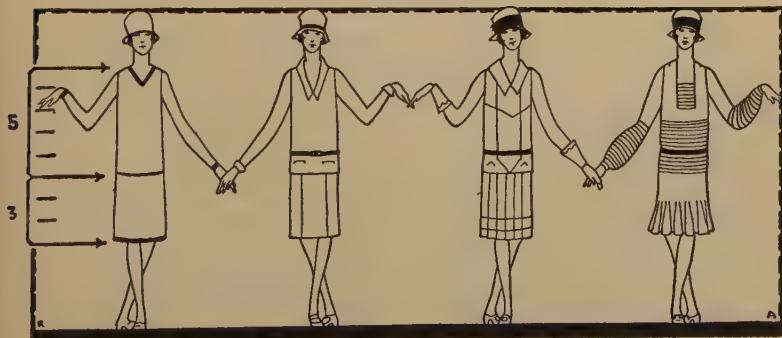
The purchase of a new hat, a new dress, or a suit compels us to make a choice from the many styles which we find in the shops or from the many fashions we find in fashion books. We become uncertain and bewildered by the many things offered us and find selection difficult because we do not really know what is good and what is bad. We often ask our friends to help us or take the advice of a clerk. Usually

this procedure only adds to the general confusion of our ideas, because our advisers are equally uncertain of what is good in design. We spend a great deal of time and energy trying garments on, or searching through fashion books before we can make up our minds. Finally, too wearied to search further, we make a decision, and sometimes find later to our chagrin that the choice was unsatisfactory. After a short time we become dissatisfied and wish that we had chosen another design. How, then, can we avoid this indecision and dissatisfaction? We have already acquired a few standards but we need more to help us discriminate between good and bad in clothing design. We can acquire these standards by a study of the way in which design principles are applied to clothing. These will enable us to select clothing which gives satisfaction as long as we continue to wear it.

PROBLEM 1. HOW IS THE PRINCIPLE OF PROPORTION USED IN CLOTHING DESIGN ?

One of the first important problems in planning the design of a dress is the division of the principal spaces. We

FIG. 190



have already learned that the general proportions of the costume must be in harmony with the proportions of the human figure but we must also make sure that the proportions are in interesting relationship to each other. A comparison of the two dresses in Fig. 178 showed us that an equal division between skirt and waist is not as interesting as a division in the ratio of three to five.

FIG. 191



Starting with a two-piece dress in which the relationship of the skirt to the blouse is in the latter proportion, let us note how further subdivision of spaces can be made. The first picture in Fig. 190 shows the principal division of spaces used in planning this dress. The other pictures show how the dress is made attractive or hopelessly commonplace, depending upon the further division of spacing in such details as collar, cuffs, belt, and trimming. To the second dress has been added a narrow collar which breaks the shoulder space interestingly. The belt adds another division

of space but avoids a monotonous repetition of the same sized areas. The pleats divide the skirt into interesting spaces. In the third dress you feel a hopeless confusion of spacing, which makes the dress ordinary and uninteresting. The principal division of spaces is entirely lost in the maze of lines formed by the trimming, collar, and belt. Observe how the collar, covering just half of the shoulder, is far less

FIG. 192



attractive than that in the second dress. Even the band on the hat violates the law of proportion, covering just half of the height of the crown. The fourth dress started with the same proportion of three to five in skirt and blouse, but the effect is quite lost because of the tucks added to the bottom of the blouse. The tucks are so unfortunately distributed as to divide the dress into thirds, making an awkward, ungainly effect. The sleeves also are awkward in proportion because the tucks cover just half their length.

A good rule to follow in planning a dress is first to make

main divisions of space interesting in relation to each other and then make sure in adding the details that these main divisions of space are not lost. In buying a ready-made dress a good test to apply is the following: Are the divisions of space interesting and so evident as to capture the attention at once, or is the spacing confusing or monotonous?

The test for good proportion will tell us why the design of the clothes in Fig. 191 is wrong and why the design of the clothes in Fig. 192 is right. In the first dress note the way in which the bands of trimming have been applied to the skirt, sleeves, collar, and tie. Even spacing is never as interesting as *graduated* spacing which progresses from large to small spaces. In the boy's sweater, Fig. 191, the placing of the stripes divides the sweater exactly into halves. It is much more effective in Fig. 192 where they have been raised. The third picture in Fig. 191 shows a dress which has a long unbroken space from the shoulder to the ruffle at the bottom. The contrast between this large area and the small area made by the ruffle is so great that the effect is inharmonious. The proportions have nothing in common. The effect is much improved in Fig. 192, where the width of the flounce has been increased to make a better division of space.

There are innumerable ways in which the principle of proportion can be applied to the design of clothing. It can be helpful in planning the larger divisions, such as skirt and waist, and in such detail as the width of a collar, the placing of the trimming, the placing of tucks and pleats and the size of a pocket. To the person who understands it this principle will prove of great help in solving many problems in dress-planning. And it is of equal value in selecting a ready-made dress or in remodeling an old.

Suggestions for Further Study.—1. Report ways in which the principle of proportion has already been helpful to you in regard to your clothing.

2. Find two dresses in fashion magazines, one which shows good proportion and one which shows poor proportion. Trace or cut them out and mount them. Write a brief explanation of why one is bad and why one is good.

3. Arrange a class criticism of the dresses which you are wearing to school. Is there good proportion of skirt to waist? Are collars in good proportion to width of shoulder? Is trimming placed correctly?

4. Trace the lay figure shown in Fig. 188 and plan a school dress on it which shows good proportions.

5. Experiment on a dress which some member of the class is wearing by trying a narrow and a wide belt and moving the belt up and down to get the best effect.

PROBLEM 2. HOW IS THE PRINCIPLE OF BALANCE USED IN CLOTHING DESIGN?

Formal Balance.—The human figure itself is an excellent example of formal balance and it is not strange that in planning clothing we should for the most part use designs which express formal balance. Designs in the dresses shown in Figs. 178, 182, and 192 are good examples of formal balance.

Informal Balance.—But in spite of the fact that the human figure itself is designed to express formal balance, we find that we can occasionally employ informal balance in the design of a successful costume. Good balance in design provides a sense of equilibrium, rest, and repose. Informal balance in a costume must preserve the feeling of equilibrium in the figure and not appear to weight the figure too heavily on either side. Many mistakes are made in the attempt to use informal balance. The two dresses in Fig. 193 show good and poor informal balance. The first dress is made with a tie at one side and a pocket on the other

which balance nicely. In the second dress the side opening has been made so conspicuous that it forces our attention. This large mass overbalances the right-hand side of the figure. Another good example of informal balance in costume

FIG. 193



is found in Fig. 194. The side opening of the skirt is balanced by the draped collar on the opposite side of the figure.

Balance in Hats.—Formal balance is frequently expressed in hats, especially such small hats of nearly symmetrical shape and little trimming as the first shown in Fig. 195. Formal balance in a hat does not mean that the two sides

must be identical, of course, but that the two sides of the hat are similar and have equal power to attract the attention. The designs of many hats express informal balance, suggested in the third hat of Fig. 195. The small ornament is balanced by the large unbroken space on the opposite side and the extra width on the brim. But in the second hat the big bunch of grapes has nothing to counteract it on the opposite side. The head seems to be pulled over by the mass of fruit and there rises a feeling of instability. No hat should be so shaped or trimmed as to give the head an unstable or lop-sided appearance when the hat is worn.

Balance Above and Below the Center.—Costumes should not make the figure so top-heavy that the lower part of the figure does not make

an adequate support. The coat in Fig. 196 has an exaggerated collar and is cut so that the hips and legs look very slender. A few years ago it was the fashion to cut seal-skin coats after this style. Someone has suggested that

FIG. 194



these coats make women resemble seals which are standing upright on their tails!

FIG. 195



No one part of a costume should have so much attracting power that it overbalances any other part of the costume.

FIG. 196



In the dress in Fig. 196 the skirt is crowded with trimming and the waist is entirely plain. The skirt overbalances the

waist not because it is much larger in size but because it is so loaded with trimming that it forces more attention than the untrimmed waist.

It is a good test for the design of a dress or hat to ask the following questions: Is the effect balanced from side to side? Can it be improved by adjusting any detail? Is the effect balanced from top to bottom? Is it top-heavy? Is any portion so crowded that it overbalances the other parts of the dress?

Suggestions for Further Study.—1. What examples of good and poor balance have you been able to find in your own clothing?

2. Find an example of poor informal balance in a fashion magazine. Trace the figure but change the design so that the effect shows good informal balance.

3. Find a costume that shows good balance from top to bottom and in different parts. There should be no crowding of the design in any part.

PROBLEM 3. HOW IS THE PRINCIPLE OF EMPHASIS USED IN CLOTHING DESIGN ?

In the human figure the face is naturally the center of interest and the clothing should never be designed with centers of interest so forceful as to pull attention from the features. It is disconcerting to be compelled to look at a bright red beaded medallion rather than at the face of the person with whom one is conversing. The clothing is to the person what the walls, floor, and ceiling are to the furniture in a room. Clothing is the background, and is often properly kept quite plain, without any accents of interest, depending upon good line and proportion for its attractiveness. It is difficult to avoid the commonplace unless some points of emphasis are given to the design, but these need not compete with the face for attention.

Since we wish to emphasize the face as a center of interest, it is natural to locate the center of interest in the costume

FIG. 197



near the face. This is accomplished very simply by making the collar, vest, or trimming around the neck the most prominent detail. This can be illustrated in the clothing of children as well as in clothing of adults. Compare the two children's dresses in Fig. 197. In the first, the attention is divided among the various bits

of trimming scattered about over the dress, but in the second our attention is caught by the collar and smocking which frame the face. The center of interest should always be echoed in smaller accents; the cuffs at the wrists and the band at the bottom provide these secondary points of emphasis.

Even in as small and simple a thing as a baby's dress it is possible to apply the principle of emphasis. The second baby's dress in Fig. 198 has too much decoration to be pleasing. We can hardly look at the baby's face because our attention is so distracted by his

FIG. 198



elaborately trimmed dress. In the first dress the little round yoke draws the attention upward and is echoed by the smaller bits of embroidered ruffles at the wrists. This baby is much more attractively and appropriately dressed, because his face remains the chief center of interest.

One of the most common mistakes in clothing design is to emphasize so many different things in a costume that the result is disorganized and even chaotic. This type of mistake is demonstrated in the first costume in Fig. 199. Too many things bid for our attention in this costume,—hat, fur, embroidery, curved lines near the bottom, and plaid stockings. The well-dressed girl does not appear in such a combination. See how much more quiet and interesting is the effect when most of the “decorations” are omitted in the second figure. Striped or plaid stockings are seldom in good taste except in sports wear, and then only when not too emphatic for the rest of the costumes; with other costumes they call attention to the legs with an effect that is generally ludicrous. The fur collar makes a pleasing center of interest and is much more effective without competition from the embroidery, curved lines, and plaid stockings. The single decorative line of fur around the bottom of the cuff makes a secondary center of interest which adds to the general effect.

The two dresses in Fig. 200 show the same difference between good and bad design that exists between the two coats. In the first dress the effect is confusing and the eye is not attracted to any one part of the dress more forcefully than to any other part. But in the second dress the attention is immediately drawn to the collar and panel of embroidery near the neck. These two dresses are cut after the same pattern and both decorated with embroidery. The poor result in the first and the better effect in the second are

entirely due to the excess and reserve of decoration. The designer of the second dress understood the importance of

FIG. 199

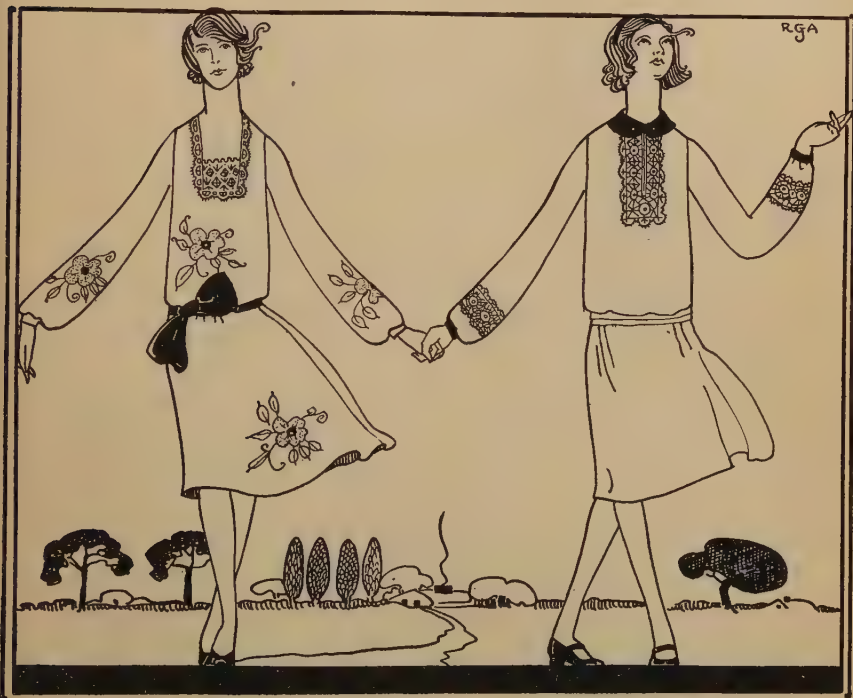


selecting one part of the dress for emphasis and restraining himself from overdecorating the other parts.

Problem in the Decoration of a Dress.—Imagine that *you* are a designer confronted with the problem of decorating the dress in Fig. 200

with embroidery. How can you make the skirt, the sleeves, or the belt, the center of interest? Trace the outline of the dress and plan the embroidery on your drawing so that the center of interest is in one of these other places.

FIG. 200



Emphasis in the Trimming of Hats.—The principle of emphasis can be applied when planning the trimming for a hat in exactly the same way that it applies to the decoration of a coat or dress. Compare the two hats in Fig. 201 and you will at once see that in the first there is so much decoration that it competes with the face for attention. The hat itself is commonplace because there is no particular point of interest in its design. In the second hat the plain undeco-

rated area provides a rest space for the eye and the single conventionalized flower makes an interesting accent. Which of these two hats would the person select who wears the first dress in Fig. 200?

FIG. 201



Suggestions for Further Study.—1. Find designs in fashion magazines which show the following things:

A dress with a good primary and secondary center of interest.

A dress in which the center of interest is overemphasized.

A dress in which there is no center of interest.

A hat in which there is a pleasing center of interest.

2. Trace a dress in which there are conflicting centers of interest and change it so that the principle of emphasis is correctly applied.

3. Criticize your own clothing according to the principle of emphasis.

4. Plan a party dress for yourself which shows a correct use of the principle of emphasis. Trace the lay figure in Fig. 188 and sketch the dress upon it.

PROBLEM 4. HOW IS THE PRINCIPLE OF RHYTHM USED IN CLOTHING DESIGN ?

Lines in costume provide a rhythmic movement which help the eye to travel from one part of the design to another. Lines are formed by the edges of the skirt, collar, cuffs, belt, panels, and bands of trimming. If these are consistent and harmonious with each other, the eye passes over the lines

of the costume easily and agreeably, but if the lines are inconsistent and too much at variance, the eye is disconcerted by ugly and disagreeable line movements. The dresses in Fig. 202 illustrate these two different effects

FIG. 202



produced by line arrangements. In the first the eye is asked to travel in several different directions at once. The lines are at variance with each other and with the human figure. The curved lines, straight lines, and sharp angles are thrown together in a haphazard fashion, making the whole design restless and confused. In the second dress the design started with the same foundation but the lines

have been made consistent with the lines of the figure and within the dress. The lines on the waist making the sharp angles have been omitted and the curve shortened. In the skirt the inconsistencies have been done away with and the eye travels pleasantly across the lines of trimming on the bottom of the flounces. To have consistent lines in a design does not mean that we must use only straight lines or only curved lines in the same design. In the second dress the curved lines and the straight lines agree with each other so

FIG. 203



that there is no disconcerting and jarring movement as the eye follows them.

Rhythmic lines in hats contribute as much to the beauty of the final result as in dresses. The second hat in Fig. 203 is made up of disagreeable lines which contradict the lines of the head and the lines of the hat. But in the first hat we are at once aware of smooth, rhythmic lines which echo each other and the shape of the head. The eye is not led away into space as in the second hat. Can you add more trimming without interfering with the fine rhythmic flow of line? Would it be possible to add the ribbon and stick-up ornaments of the second hat in a way that would not spoil the design?

Different kinds of lines express different kinds of movement, each with a characteristic effect. To analyze and compare these different types helps us to detect the quality in a design which makes it good or bad. Straight lines or curved lines or a combination of the two may be used as the basis of design in a costume, but the success of the costume will depend upon the rhythmic quality of the line. Straight lines are often employed as the basic lines of a dress, and since straight lines suggest a feeling of simplicity, strength, and severity, such a dress partakes of these qualities. The simple frocks of modern times, however, which are cut on straight lines, are modified by the lines of the body. If a dress retained the absolute rigidity of vertical and horizontal lines the effect would be most inharmonious with the human figure. The dress in Fig. 178 is designed on straight lines with characteristic effect. The lines are consistent and rhythmic, producing a simple, somewhat severe effect.

Curved lines used as the basis of a dress design may be good or bad according to the quality of the curves. Compare the two curves No. 3 and No. 5 in Fig. 184. In No. 3 we feel strength and beauty in the strong rhythmic sweep of the curve, but in No. 5 we feel that the effect is meaningless and fussy. To use the fine, strong curve as the basic line in a dress will make for pleasing rhythmic quality. This is demonstrated in the second dress (Fig. 180), in the curve of the full skirt, the waist, and the sleeve. It is also illustrated in the second dress in Fig. 202. In contrast to these dresses imagine a dress design based on the weak, fussy curves which produce a restless, non-rhythmic effect. The lines of the skirt in Fig. 196 have this undesirable quality.

We can use the principle of rhythm as another test to determine whether the design of clothing is good or poor.

If we learn to look for a rhythmic flow of line throughout the whole design of the dress, hat, coat, or other article of clothing, we have another definite standard of judging clothing design, another means by which we can develop good taste with regard to dress. To ask the following questions is helpful when we are considering a design: Is there a consistent, unified movement of line which carries the eye pleasantly around the different parts of the design? Are there lines which cause the eye to travel away into space or cause it to make unpleasant, jerky movements? If there are curved lines, are they strong and graceful or weak and fussy?

Suggestions for Further Study.—1. What examples of good and poor rhythm are you able to find in your own clothing? Remember to consider hats and other garments as well as dresses.

2. Find an example of good straight-line rhythm in a fashion magazine.
3. Find an example of good curved-line rhythm in a fashion magazine.
4. Find an example of poor line, trace it and improve the rhythmic effect.
5. Plan on the lay figure a dress which shows good rhythm.

PROBLEM 5. WHAT IS THE CORRECT USE OF DECORATION IN DRESS?

Restraint in Decoration.—Probably the most common mistake in the use of decoration in dress is profusion of ornamentation. In our effort to create beauty we make the mistake of overloading dresses, hats, coats, and undergarments with trimming. Few people seem to place sufficient value on simplicity and restraint in decoration. Too much trimming cheapens a garment, whether it is costly or inexpensive. True beauty lies first of all in fine structural design, and the dress which is well cut after a good pattern needs but simple decoration to accent its fine design. If a

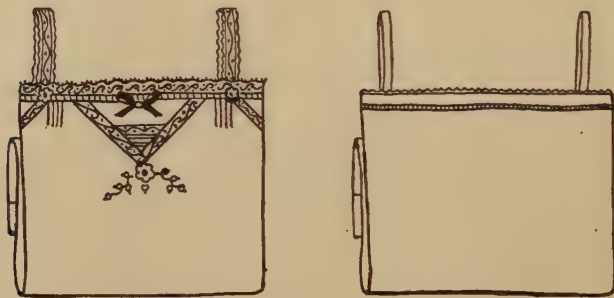
dress has poor structural lines which are inharmonious with each other and with the lines of the human figure, no amount of trimming can make it beautiful. Real beauty must have its foundation in structural design. On the other hand, a dress which has good structural design may be utterly ruined by the way in which it is trimmed. Too much trimming, too many kinds of trimming and trimming in the wrong places will spoil a dress that was originally attractive. As we inspect the clothing on exhibition in shop windows we are impressed with the fact that it is the cheaper dresses and coats which err most often in respect to the amount of trimming. Clothing made of cheaper materials is over-trimmed, doubtless in the attempt to distract attention from the poor quality of the materials and to make the whole effect more pleasing. But the effect is just the opposite, it reveals to the discriminating an attempt at ostentation which is in poor taste. The two dresses in Fig. 205 have the same structural design but the different ways in which they are trimmed illustrate the difference between good and poor taste. The designer of the first dress depends upon the good structural design, fine material, good color and accents of decoration at the collar, cuffs, and belt to produce a good effect. The designer of the second dress, not understanding the importance of restraint in decoration, added so much extra trimming that the dress lost any chance of being attractive. To choose the second dress brands one as lacking in good taste and to have added the strings of beads shown in the picture is to say aloud to the world, "I like the cheap and vulgar."

A most flagrant violation of good decorative design is underwear bedecked with ribbon rosettes, lace medallions, lace insertion, and lace edging. Compare the two slips in Fig. 204 for good decorative design. Which slip may become

a center of interest if worn with a thin dress? What other arguments can you give for not selecting highly colored and profusely decorated underwear?

Unity in Types of Ornamentation.—One of the common mistakes in clothing design is the indiscriminate use of several different kinds of trimming on the same garment. Lace, ribbon, embroidery, and fringe are sometimes used on the same dress. Or beads, buttons, tassels, buckles, tucks, and shirring may be combined in the attempt to

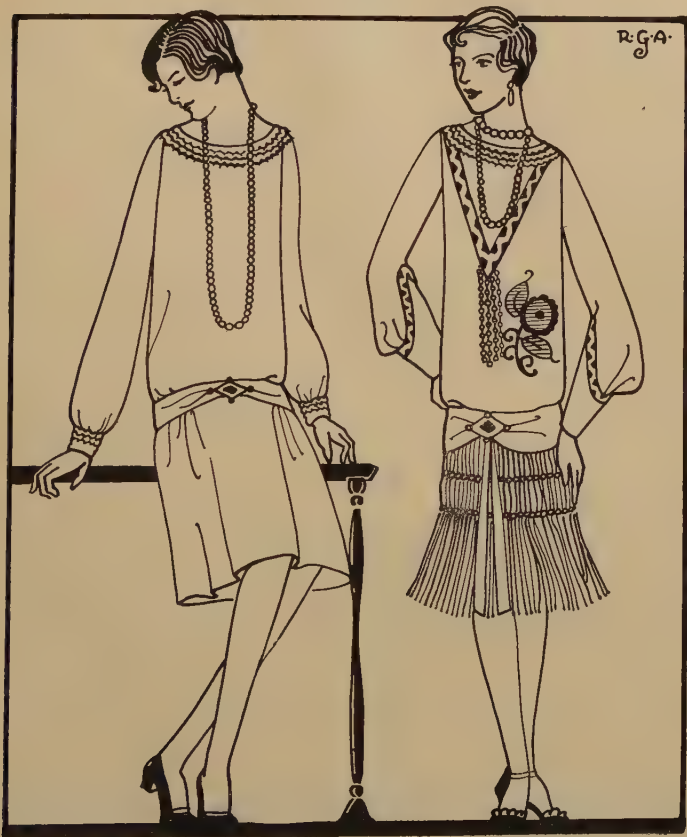
FIG. 204



enhance an effect. Only failure can follow such unthinking use of ornamentation, for there can be no unity in effect when so many different elements are combined. There are too many things competing for attention, and the result is confusion. The second dress in Fig. 205 is trimmed with fringe, beads, embroidery, lace, and a buckle. This dress is greatly improved in the first picture when the fringe, embroidery, and beads are removed. Too many kinds of trimming on the same dress are to be avoided. It is a mark of poor taste to crowd every surface with ornamentation of mixed varieties. It is a safe rule to use only one or two kinds of trimming at the most on the same dress and not too

much of that. The designer with good taste has learned that plain surfaces contribute more to the attractiveness of a dress than the crowding of every space with meaningless ornament.

FIG. 205



Where Should Decoration Be Placed?—Trimming on a dress is its decorative design and should be thought of in relation to the dress in the same way that we thought of the decoration on the mirror in Fig. 40. We have said that the

decorative design on mirror and chair should emphasize the structure and in no way interfere with their usefulness. Decorative design in dress should serve exactly the same purpose. The first dress in Fig. 200 violates the function of good decoration because it does not emphasize the structure of the dress but is plastered on without regard to structural shapes. In the second dress the decorative design emphasizes construction, the opening at the neck and the bottom of the sleeves. You will be able to see the same difference in good and poor decorative design in the two dresses in Fig. 205. The V-shaped band of beads and the spots of embroidery in the second dress disregard its construction. Decorative design should follow and emphasize structural lines.

Naturalistic Versus Conventionalized Design.—We have learned that there is no place for the naturalistic in good decorative design. There are probably fewer violations of this principle in clothing than in interior decoration, but it is worth while to note the few which sometimes occur. Artificial flowers used to trim hats, when flower-trimmed hats are fashionable, are common examples of this. We see bedecking our friends' hats flowers so realistic we can almost smell their fragrance! This is no place for the real flower nor for its realistic representation. If we wish to use flowers for the decoration of hats, they must be conventionalized. The flower on the hat in Fig. 201 is of the conventionalized type, and is good decoration. Flowers worn as buttonhole bouquets or at the shoulder should likewise be of the conventionalized type.

The Wearing of Jewelry.—The problem of wearing jewelry is just another problem of decoration in dress. What kind to wear, how much, and where to wear it are problems for consideration. First of all, we must think of

a piece of jewelry as a part of a whole costume. The person who owns a string of beads or a brooch and wears it with every dress violates the correct use of decoration. This is equally true whether the brooch is an inexpensive piece of glass or a valuable emerald. The design and color of a dress determine whether or not the piece of jewelry is harmonious. The dress with a roll collar, a vest, rows of buttons down the front, or with bands of trimming generally fights with a string of beads or a brooch. There is too much competition. Sometimes a brooch may hold the collar together or function in some other way, but merely to pin it to the front of a dress where there is no need for it in holding parts of the dress together is a violation of a principle of design. The pin becomes a decoration unrelated to the structural design. The pin or the string of beads may also be unrelated to the dress because the color is inharmonious. We can no more disregard color when we are combining a piece of jewelry and a costume than when we are selecting garments to be worn together. We have recently come to realize the value of semi-precious stones and of glass beads in furnishing color notes to enhance the attractiveness of a costume. If one cannot afford real amber beads, a string of glass beads which are exactly the right color will serve the purpose well. But the decoration must conform to the principles of color harmony.

Before you add a piece of jewelry to your costume ask yourself these questions: Is the color harmonious? Is the piece of jewelry really needed as decoration? Will it clutter the dress with too much decoration? Will it attract so much attention that the wearer is subordinate to the piece of jewelry?

Suggestions for Further Study.—1. Be prepared to discuss the following topics during the class period. How much jewelry can be worn

without violating good taste? How many strings of beads should be worn at one time? How many bracelets? How many rings? How does occasion control the wearing of jewelry?

2. Select some shop windows which all members of the class will have the opportunity of seeing. Criticize the clothing exhibited for the correct use of decoration.

3. Find pictures in magazines which show good and poor use of decoration.

4. Criticize some article of your own clothing for good or poor use of decoration.

Observe dresses, coats, and hats which you see in street cars and on the streets. Describe one garment of which you think the effect could be improved by removing some of the ornamentation.

References for Further Study:

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.

"Secrets of Distinctive Dress." Mary Brooks Picken. The Woman's Institute of Domestic Arts and Science.

"How to Dress Well." Margaret Story. Funk & Wagnalls.

"A B C of Dress." Harry Collins. Condé Nast Publications.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your first answers.

II. It is your problem to set up simple standards which you can use in your selection of design in clothing. These should be put into the form of simple questions such as those on pages 22 and 23. Each member of the class should make a list of questions. Then during a class discussion these can be compared and the best ones selected. This is also a test of your understanding of the contents of this unit.

III. Fig. 206 shows two dresses in which there are several mistakes in design. Copy each of these and make changes to improve them. You will find it necessary to make at least six changes in order to get really good results.

IV. Your teacher will hang ten pictures on the bulletin-board showing pictures of dresses, hats, shoes, and coats. Some will be good and some will be poor in design. Make a brief criticism of each one telling why you think it is good or bad.

V. Answer the following questions:

1. What are at least three things in the design of a dress that will be determined by the use of the principle of proportion?
2. What principle of design is helpful when we are planning a dress not exactly alike on both sides? Give an illustration.

FIG. 206



3. How is it possible to create rhythm in a dress?
4. How can the design of a dress be spoiled because the designer does not understand the principle of emphasis?
5. Under what circumstances should jewelry be worn?
6. Why is the effect unlikely to be good when too many different kinds of trimming are used on the same garment?
7. Why is it not in good taste to have naturalistic flowers embroidered on a dress?

UNIT SEVENTEEN

GOOD DESIGN IN DRESS MATERIALS

Preliminary Questions.—Write answers to the following questions before studying the unit. Save your papers until you have completed the unit.

1. When you are selecting figured materials for a dress, what definite tests can you use to judge the art quality of the design?
2. Would you select a striking black and white material for a coat? Why or why not?
3. Can you imagine the same figured material used for a curtain, also used successfully for a dress? Give your reasons.
4. When you are selecting a striped or plaid material for a dress, what principle of art will help you to make a good selection?
5. If you found a piece of georgette crêpe of good quality, reduced in price, beautiful in color, and having a pattern of large realistic flowers, would you consider it a bargain? Why or why not?

THE IMPORTANCE OF GOOD DESIGN IN MATERIAL

No matter how carefully we plan the lines and proportions of a dress, we cannot hope to have a successful dress if we make it out of materials that are ugly. There is a bewildering array of hundreds of good and poor figured materials in the shops and unless we have our wits about us, we are likely to select one which we will later realize is poor in design. We need definite standards to help us select designs that will give us permanent satisfaction. We must learn to judge what is good in design regardless of price and regardless of fashion. That a particular material is very expensive or the "newest thing" is no guarantee that it is good design. Again we can use the principles of design; rhythm, balance, emphasis, and proportion; to help us select well-designed material. Is the proportion in the different

parts of the pattern good? Is there a good rhythmic movement throughout the pattern? Is any part of the pattern overemphasized? Just how the principles of design can be applied to pattern in dress materials is pointed out more definitely in the following pages.

PROBLEM 1. WHAT IS GOOD DESIGN IN FIGURED MATERIALS?

The qualities which make for good design in dress materials are for the most part the same qualities which contribute to good design in rugs, curtains, and other textiles. We can use the same principles of design and use the same criteria for selection which we used in our study of design in figured rugs and curtain materials.

Variety Through Spacing.—Let us take one of the simplest types of pattern used for dress materials, commonly called a polka-dot pattern. Fig. 207 shows two polka-dot patterns which differ considerably in the general interest and attractiveness of effect. How is it that the first seems ordinary and commonplace and that the second has more interesting quality? You will note that in the first piece all the dots are exactly the same size and that the proportion of light to dark is almost equal. What can we expect but monotony from such a combination? In the second pattern we find dots of varied sizes gradating from large to small and grouped together so as to give a unified effect. White dots are grouped in a cluster on a dark background and dark dots are grouped on a white background. This adds further variation and interest. The designer evidently understood harmonious relationship of size because he chose dots which are different enough in size to give variety, yet are not so different that the effect is not unified. Imagine

FIG. 207

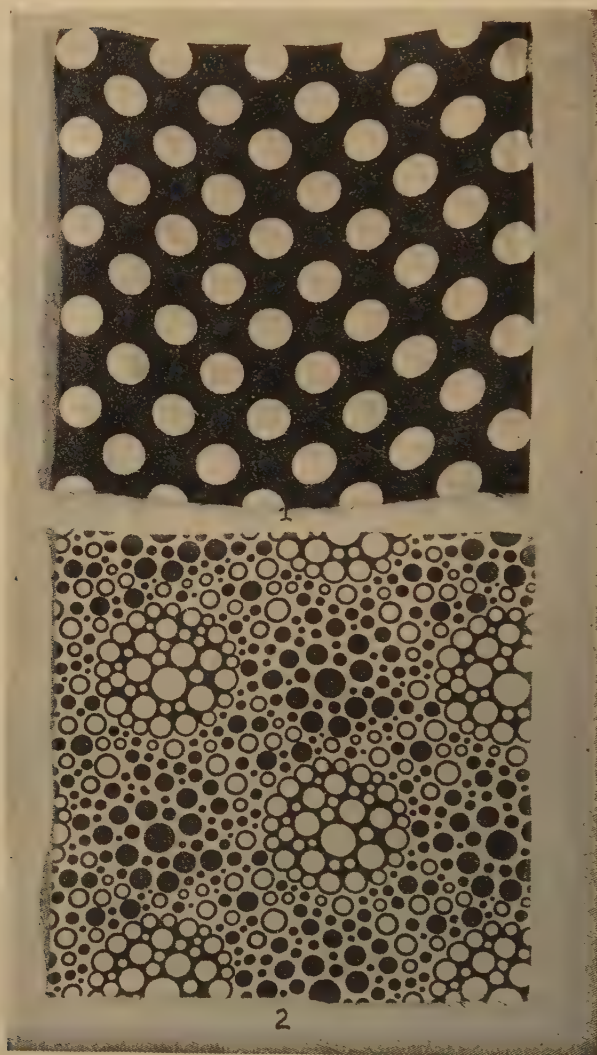


FIG. 208



the effect if only the large dots of the first pattern were combined with the smallest dots of the second pattern. The more we study these two patterns, the more we are impressed with the monotony of the first and the greater interest of the second. In our search for good design in dress materials let us remember to seek those which offer sufficient variety of pattern and to avoid the monotonous, even in the simplest patterns.

The Problem in Choosing Checks, Plaids, and Stripes.—The same type of analysis which we used above with regard to the two polka-dot patterns can be used equally well on striped, checked, and plaid patterns. Striped and checked patterns which are evenly spaced and show equal amounts of light and dark cannot help but be uninteresting. Very fine stripes and checks are not objectionable for, at a little distance, they carry as a plain color with an interesting texture resulting from the vibration of light and dark. Even so, the small as well as the large stripes and checks are more interesting, if the spacing is varied to introduce a variety of pattern rather than the plain checker-board or evenly-spaced stripes.

If you understand the difference between monotonous and interesting pattern as shown in the two polka-dot patterns, you will be able to select checked, striped, or plaid patterns which are good and poor in this respect. Find a good and a poor sample which illustrate this point. Your study of the principle of proportion (Unit Two) should help you in this problem.

Unity in Different Parts of the Pattern.—We need unity in the different parts of a pattern as much as in the different parts of a dress or a room. Otherwise how can we have a harmonious whole? Compare the two patterns in Fig. 208 for this quality. In the first pattern there is an entire lack

of harmony among the flowers, presumably tulips, the staring white ovals, and the latticed background. There is no unity certainly between the square criss-crossed lines of the background and the strangely-shaped tulips floating in the centers of the white ovals. There is neither harmony of line, shape, nor proportion. As we transfer our attention to the second pattern in Fig. 208, we are at once aware of a much more unified effect. There is a repetition of curved line in the shape of the flowers and in the long lines. Even the small spots in the background have curved shapes. Can you imagine the unfortunate result if the criss-cross lines of the first pattern were substituted for the small spots in the background of the second? In the second pattern our eyes travel easily through the different parts, helped by the long, smooth curves of the lines and by the pleasant repetition of lights and darks. In the first pattern our eyes travel about to be sure, but with what a series of jumps and jerks from one white oval to another. There is none of this unpleasant jerky movement in the second pattern, but rather a smooth and truly rhythmic movement. To the discriminating eye, a dress made of the first material would have a spotty, patchy appearance but a dress made of the second material would have a pleasing, harmonious effect.

Other Mistakes in Design.—One very good way of pointing out what is good in design is first to point out what is bad and then make comparisons. One of the most common mistakes in the design of dress materials is shown in the pattern pictured in Fig. 209. It has such obvious errors that we can readily enumerate them. It is "spotty," it is pictorial, and it is too large in scale. The eye is forced to look at one huge bunch of chrysanthemums and must then leap to another equally enormous bouquet. The pattern of this georgette crêpe material was so large that only one

complete bouquet could be shown in the illustration. A dress made of this material would probably show the repeat of the pattern five or six times. How could the effect be other than "spotty"?

This design is equally bad in another respect in that it is pictorial. These might very well be pictures of chrysanthem-

FIG. 209



mums painted on canvas and hung on the wall rather than decorating a textile which is to be worn on a dress. As we have pointed out before, the realistic has no place other than in the picture which is hung on the wall, certainly not on a dress material. The very idea of real flowers plastered all over a dress is inappropriate.

The pattern in Fig. 210 shows another mistake that is common in the design of dress materials. It can be best

described perhaps as ordinary, commonplace, and characterless. What does this mean? Little sprigs of berries and leaves are scattered about with a careless effect which gives the impression that it lacks orderly arrangement. There is no smooth, rhythmic movement which carries the eye through different parts of the pattern, there is no variety in the dark spots, and the surface seems to be too thinly covered.

FIG. 210



Now compare the two patterns in Figs. 209 and 210 with the pattern in Fig. 211. We find each of the mistakes has been avoided. This pattern could not possibly give a "spotty" effect when made as a dress. The lights and darks are arranged so that the eye moves over it pleasantly without jumping from spot to spot. The treatment is thoroughly conventionalized. Flowers, animals, and even the human figure have been given a decorative treatment and brought together in an interesting pattern. The surface is well covered and we have no feeling that the pattern is thin or scattered. Every line and form has strength and interest. In short, we may describe this pattern as having character and interest. The more often you compare the patterns in Figs. 209 and 210 with the pattern in Fig. 211, the more

surely you will feel the poor qualities of the former and the fine qualities of the latter.

We must always remember that the dress is a background for the person who wears it and that the pattern in a figured material should never call attention to itself too forcefully.

FIG. 211



Any material with a pattern so conspicuous as to overwhelm the wearer should be avoided. It is a safe rule to use only patterns which have small figures closely related both in form and in color. Upon seeing a dress made from figured material, our first thought should be of the dress and how well it is suited to the wearer, not of the pattern in the

material. The conspicuous pattern is sure to become tiresome and to be unbecoming.

To summarize our study of pattern in figured dress materials, let us enumerate some questions which it is helpful to ask when selecting a material. Is the pattern too striking or conspicuous? Is it too large in scale? Is it conventionalized? Are the different parts of the pattern in harmonious proportion to each other? Is there a good rhythmic movement throughout the pattern? Are the shapes in the different parts of the pattern harmonious?

Suggestions for Further Study.—1. Collect samples and pieces of figured dress materials. Classify them according to the following: pictorial and conventionalized, harmonious shapes and inharmonious shapes, good rhythmic movement and lack of rhythmic movement.

2. Find a sample of figured dress material and write a criticism of it telling whether it is good or poor design and why.

STANDARDS FOR SELECTING FIGURED DRESS MATERIALS

Let us have some definite questions in mind which we can ask ourselves when buying material for a new dress. The following questions will serve to summarize the important points made in this unit of study and in the unit of color. These will prove helpful if you remember to use them when you are actually making a selection of material.

1. Is the design pictorial or conventionalized?
2. Is the pattern small enough in scale?
3. Is the pattern scattered or does it hold together well with a good rhythmic movement?
4. Are the different parts of the pattern harmonious and in good proportion?
5. Will it be a good background?
6. Is the pattern commonplace or does it have character?
7. Are the colors well blended?
8. Is the color too intense?

References for Further Study:

- "Applied Art." Harold Haven Brown. Mentzer, Bush & Co.
"Design in Theory and Practice." Ernest A. Batchelder. The Macmillan Co.
"The Teaching of Industrial Arts." Frank McMurry, George Eggers, and Charles McMurry. The Macmillan Co.
"The Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.
"Costume Design and Home Planning." Estelle Peel Izor. Mentzer, Bush & Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. How much improvement have you made?

II. After your study of design in dress materials you should be able to list the points that are desirable and those that are to be avoided. Try to make a complete list.

III. Your teacher will hang ten pieces of figured material on the bulletin-board. Classify these as to quality of design, whether they are good, medium, or poor.

IV. Complete the following sentences:

1. A polka-dot pattern in which all the dots are the same size is

2. A pattern made up of small triangles, circles, and squares is likely to lack

3. Roses climbing over a latticework background make poor design because

4. A blue and white material with blue stripes one-eighth inch wide and white stripes one-fourth inch wide is better than a material where the blue and white stripes are both one-half inch wide because

5. A pattern made up of round flower medallions set into a striped background will probably lack

6. A well-conventionalized, unified pattern which repeats every six inches is for dress material because

7. The pattern which is conventionalized, harmonious, rhythmic, and small in scale but very striking in contrast of light and dark, will not make a good for the person who wears it.

UNIT EIGHTEEN

STRUCTURAL DESIGN IN CLOTHING

Preliminary Questions.—Write answers to the following questions. Save your answers until you have finished the study of this unit.

1. If five girls were using the same pattern for a dress which has a long-waisted blouse, a full skirt, and long sleeves gathered at the wrists, how would it be possible for them to make five dresses quite different in effect?

2. How is it possible that if two dresses are cut after the same pattern one may be good in design, the other poor?

3. How will the effects in design differ when a set-in sleeve is used from when a kimono sleeve is used?

4. Why are some children's dresses made with yokes poor in design?

5. If you have a pattern for a plain one-piece dress, how can you add interest in design to the skirt?

6. If you are remodeling a dress with a circular skirt, will you use a high standing collar or a low rolling collar? Why?

7. What different effects do the two types of raglan sleeve give to the shoulder?

8. Why is it necessary to understand different forms of construction in order to have a harmonious effect in a dress?

9. When you are fitting a dress what lines and seams should receive particular attention to secure good design in relation to the human figure?

THE VALUE OF UNDERSTANDING CLOTHING CONSTRUCTION

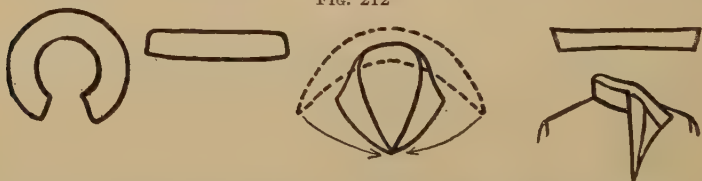
In choosing the style of pattern we are concerned with lines, proportions, and the relation of the whole design to the human figure. We have already had some study of the principles of design as they apply to costume, but if we are to have a thorough understanding of clothing design we must learn to think in terms of clothing construction. That is, we must know the basic forms of construction in skirts, waists,

sleeves, and collars. Each different form of construction gives a different effect and we must learn what to expect from each style. For example, the circular skirt gives a particular kind of line, the kimono sleeve a certain line to the shoulder, and the set-in sleeve quite a different line. There are only a few fundamental forms of clothing construction. These constitute a language we must know before we can hope fully to understand good design in clothing. No matter whether we are planning to make a dress ourselves, to have someone make it for us, or to buy it ready-made, this understanding of clothing design as expressed in its construction will be helpful. Our problem in this unit is to study the effect of construction upon design.

PROBLEM 1. HOW DOES STRUCTURAL
DESIGN OF CLOTHING PRODUCE
DIFFERENT EFFECTS?

Variety of Structural Design in Collars.—One of the easiest ways to gain variety of design in a dress is through variety in type of collar. First of all you must decide the

FIG. 212



type of effect you wish to have. Do you wish to have a flat collar or one that rolls up at the back of the neck? Do you wish it to be close around the neck or to be open at the front? The first diagram in Fig. 212 shows a round, flat type of collar which fits close around the neck and is generally spoken of as the Dutch collar. You can see the effect

in design where the Dutch collar is used on the first dress in Fig. 213 and on the child's dress in Fig. 197. Perhaps you may choose to have a truly high collar on your dress, the type we call the standing collar. The simple pattern for the standing collar is shown in the second diagram, Fig. 212.

FIG. 213



The top edge is straight and the bottom edge has a slight curve which helps it to fit better around the neck of the dress. This collar used on the second dress in Fig. 213 shows the severe effect which this type of construction gives. Can you imagine this collar used on any other than the tailored type of dress?

A third type of collar which you are almost sure to have on some of your dresses is that known as the rolling collar. The dotted lines in the third diagram show the shape of this collar as it is spread out flat. The heavy lines show how the collar rolls at the back of the neck when the corners are pulled around and sewed to the neck of the dress. Compare the neckline of this collar with the neckline of the Dutch collar, which has much more curve. The less curve there is to the neckline, the more roll it will give to the back of the collar. Why does this happen? How might the line around the outside of the collar be changed to gain variety of shape? The rolling collar generally gives a semi-tailored effect, and is becoming to most people because of the nice curves formed around the face. Do you think you could substitute this collar on the second dress in Fig. 213 and retain the severely tailored effect?

Another possibility in the structural design of collars is shown in the fourth diagram of Fig. 212. The convertible coat collar is a more tailored type of construction than the rolling collar. By examining the diagram you can see it is made so that it may be worn either open or high around the neck. For which of the three dresses in Fig. 213 would this type of collar be most suitable?

When we are analyzing structural design in collars, we find still another type called the Tuxedo. This is really a very simple form of collar consisting of a straight or bias strip of cloth which is sewed around the neck opening. Sometimes the ends are left loose for the purpose of tying, as in the third picture of Fig. 213. As you will observe in your study of structural design in collars, it may be used on variously shaped neck openings.

Problems in the Design of Collars.—1. The fashion magazines are filled with pictures showing different types of collars. Find at least two of the types discussed above.

2. What different types of collars are found on the dresses worn by the members of the class? Compare the different effects.

Variety of Structural Design in One-piece Dresses.—

Let us analyze the construction of the one-piece dress and see how its structural lines may vary. If it is cut plain and straight without fullness, as shown in the first diagram in Fig. 214, the silhouette has a straight-line effect. One variation in structural design is the addition of fullness at the

FIG. 214



nips, shown in the second diagram. The effect, when this type of construction is used, is seen in the first dress in Fig. 213. Decorative design in the form of bands of embroidery emphasize the structural lines of the dress.

Another way to vary the structural design of the one-piece dress is to make such a side opening as that shown in the third diagram. The long, graceful line adds interest. (See Figs. 194 and 199.) The fourth diagram shows still another variation. In this case fullness is added by inserting an extra piece, either pleated or gathered. The second dress in Fig. 213 shows the effect when the extra piece is pleated.

These few variations in the construction of a one-piece dress serve to indicate how clothing design may be varied through its structural lines. Each type of construction produces a certain effect in design and we cannot have a com-

plete understanding of clothing design unless we appreciate how different effects are secured.

Problems in the Design of the One-Piece Dress.—Innumerable variations of this type of dress construction may be found. You will find it worth while to study clothing and fashion magazines for these variations. You should be able to find at least ten different variations of this type of dress. Be sure that you find examples of the variations shown in Fig. 214.

Variety in the Structural Design of Skirts.—Many dresses are designed with the waists and skirts cut separately. One problem, then, in the analysis of structural design in clothing, is the variation in the design of skirts. Will the skirt

FIG. 215



hang plain and straight, pleated, full, or with a flare? How does the structural design vary in order to produce each of these effects? Fig. 215 shows four different types of skirts frequently used. The first is merely a rectangular piece of cloth, which may be pleated as in the diagram, gathered, shirred, or tucked to take in the fullness at the top. This type of skirt pattern is more easily used with the dropped waist-line because with the normal waist-line it has so much fullness that the effect is bulky. When used with the dropped waist-line it gives a straight-line effect to the silhouette.

Another type of structural design known as the gored skirt is shown in the second diagram. The pattern is cut with slanted seams to remove fullness at the top and to leave width at the bottom. The first two diagrams show the same difference in effect which is evident in the finished garment. The second dress in Fig. 180 is made with front and back

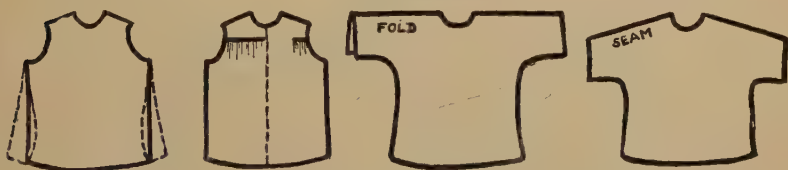
gores gathered in at the top to fit the waist. Dame Fashion changes the number of gores which we use in our skirts and there have been times when as many as five, seven, or eleven gores were used. The third picture in Fig. 181 shows a gored skirt worn in the nineties. The bell-shaped effect was produced by using several small gores slanted so as to make the skirt fit smoothly around the hips and flare at the bottom.

The third diagram shows another type of structural design. As you can see from the diagram, this skirt is cut from a circular piece. This type of construction gives the effect shown on the third dress in Fig. 213. Could this type of pattern ever give a straight effect?

Sometimes variety of design is given to the skirt by the device called *draping*. The fourth diagram in Fig. 215 shows a very simple way of adding a drape to a skirt. The dotted line shows the shape of the drape if it were held out straight instead of being permitted to fall in folds. If correctly used the drape gives a soft, graceful line to the skirt.

Problems in the Design of Skirts.—Find in fashion magazines pictures which show each of the four styles of construction in Fig. 215. Which of these types do you find in your own clothing?

FIG. 216



Variety in the Structural Design of Waists.—We can best study variations in waists by comparing the diagrams in Fig. 216 and answering the following questions:

1. Which type of construction is used to give the effect on the third dress in Fig. 213?

2. Which was used for the second dress in Fig. 180?

3. Which was used for the first dress in Fig. 196?

4. In what two ways can fullness be introduced at the shoulder? How does fullness at the shoulder change the effect of the design?

5. What is the difference in effect between the two different types of kimono waists? In which is the sleeve more likely to bulge out, especially when made from heavy or slightly stiffened material?

Variety in the Structural Design of Sleeves.—The effects of the kimono sleeve and the set-in sleeve are exactly opposite. The set-in sleeve, Diagram 1, Fig. 217 fits

FIG. 217



closely, and the line of the armhole when viewed from the front or back is continuous with the vertical line of the waist. The effect in design, as shown in the third dress in Fig. 213, is to increase the vertical movement. The kimono sleeve emphasizes the line from the neck down over the curve of the shoulder. The effect in design is to increase breadth or to increase the horizontal feeling.

The second and third diagrams show a type of sleeve called the raglan sleeve. Notice that a part of the sleeve extends up over the shoulder to the neck. The chief differences between the raglan sleeves in the two diagrams lie in the variation of width in the piece which extends up to the neck and in the shape of the line which runs from the underarm seam to the neck. In the second diagram the

shoulder-piece is narrow and the line formed by the seam makes a sharp curve, but in the third diagram the shoulder-piece is wider and the seam extends in a straight line from neck to underarm. What will be the difference in effect between these two raglan sleeves? Which will fit more closely like the set-in sleeve on the shirt waist and which will fit more loosely like the kimono sleeve? You can answer these questions by examining the two raglan sleeves shown on the first and second dresses in Fig. 213. When you are selecting a pattern with a raglan sleeve you should decide which effect you want and choose your pattern accordingly.

Problems in the Design of Sleeves.—1. Find as many of these different types of sleeve as you can, in fashion magazines and in the clothing which you see. Do you find any other types? What types seem to be most popular at present?

2. One very important way of getting variety in the design of a sleeve is to vary its finish at the bottom. It is not difficult to understand the different types of construction which can be used at the bottom of a sleeve and you should be able to find at least five of these by studying fashion magazines. You will find, for example, the turn-back cuff and other types, each of which may be varied in several ways.

Further Study of Structural Design in Clothing.—1. Bring to class any old patterns which you may have at home. Discuss these and try to tell what effect on a garment each skirt, waist, collar, and sleeve pattern will have. Can you do this without first looking at the picture which accompanies a pattern?

2. Can you alter these patterns so as to give a different effect in design? For example, can you change a straight-waist pattern into a basque or bloused waist, can you add fullness to the bottom of a one-piece dress, or can you change the neckline or collar so that it has less roll?

3. Experiment with cutting freehand patterns for sleeves, waists, skirts, and dresses. This experiment is for the purpose of becoming more familiar with different types of design in patterns. Can you cut patterns which are recognizable by the other members of the class? If you do not have large paper, these can be cut in small sizes.

4. Cut collar patterns to fit the neck on some dress which you have or which you are planning to make. How many different collars can you

design? Test these by trying them around your neck or pinning them on to the neck of a dress.

5. Experiment in changing the design on the bottom of a sleeve pattern. Change the width of the sleeve and cut patterns for cuffs which you might use.

PROBLEM 2. HOW DOES THE TYPE OF CONSTRUCTION AFFECT THE QUALITY OF DESIGN?

Harmony in Types of Construction.—We may understand different types of patterns and yet fail to combine those which are harmonious. We may also have an understanding of line, proportion, and balance in costume and yet fail to achieve perfect harmony because we put together inconsistent types of construction. In general we can classify types of construction as being tailored and severe in effect or as being “dressy” and softer in effect. There is no sharp line of differentiation between these two types, and sometimes we achieve a semi-tailored effect which is neither one nor the other. Yet in planning a dress we must constantly keep these different types in mind if we are to achieve harmony. We will ask such questions as the following: Is this type of sleeve construction harmonious with the type of construction I plan to use in the skirt and waist? Is this type of collar best suited to the rest of the costume?

Let us analyze the designs of some dresses to discover what it is that makes for harmony between different types of construction. In the second dress in Fig. 180 the basque waist, the full skirt, the bloused sleeve, and round neck are all harmonious. Think of this dress with a high, standing collar, or a tailored convertible collar! If you were to change the type of construction in the skirt, would you choose a straight, pleated skirt or a circular skirt?

Now let us examine the second dress in Fig. 213. This is strictly tailored in type. Can you imagine this with a draped skirt or with ruffles and flounces? Would it be as consistent and unified in effect?

The third dress in Fig. 213 is not so severe in type as the second because it is relieved by the flaring line of the circular skirt and the softer line of the collar. The circular cuffs used on the sleeves echo the circular construction of the skirt, and help give a unified effect.

Let us consider the problem of the dress with fullness to be disposed of at the shoulder and in the skirt. If we decide to use shirring at the shoulder, will it give a more unified effect to use shirring or tiny tucks in the skirt?

Can You Select Designs with Unified Types of Construction?—Find the design of a dress or coat which you think shows harmony of construction in collar, sleeves, skirt, and waist. Mount it for display on the bulletin-board. Then arrange a class criticism.

What are Good Structural Lines in Clothing?—One of the final tests for a dress is whether it has good or bad structural lines. Neck openings, armholes, sleeves, and waist-lines may be so cut that they have an ugly relationship to the human figure. Necklines, for example, may be too high or too low, shoulder seams may be so placed as to give one a round-shouldered effect, and armholes may be so cut as to make the front and back too wide or too narrow. These lines depend partly on the cut of the pattern which is used and partly on the way the garment is fitted when it is being made.

What are good necklines and what should be avoided? A pleasing neckline is one which is well related to the human figure. We will first consider the high neckline which is used for the standing collar, or collar worn close around the neck. It should come well up in the back of the neck cover-

ing the top of the prominent bone and make a good curve around to the front where the hollow is formed by the juncture of the two collar bones. A good neckline will not contradict this contour too violently. Compare the necklines on the first two dresses in Fig. 218. The two necklines on the first dress are good because they repeat what we may term the natural neckline. Notice that the lines fit closely at the sides of the neck. It may give us a better idea of their curve if we compare them to the lines made by strings of beads hung around the neck. The neckline in the second

FIG. 218



sketch is ugly because it makes a horizontal line come sharply across the pit of the neck and because it covers just half the shoulder. It is placed at a point which makes the neck seem broad. The V-shaped neck which extends out on the shoulders has the same effect. If this neckline is desired it should be lowered so that it does not cut so sharply across the pit of the neck and brought farther out on the shoulders as shown in the third diagram. The fourth picture shows a neckline at the back which is always ugly and uncomfortable to wear. In this case the neckline was cut too low so that it pulls away at the back of the neck, and the fault was not remedied when the dress was fitted. When the neckline is higher in front than in the back it gives the dress the effect of having been put on backward.

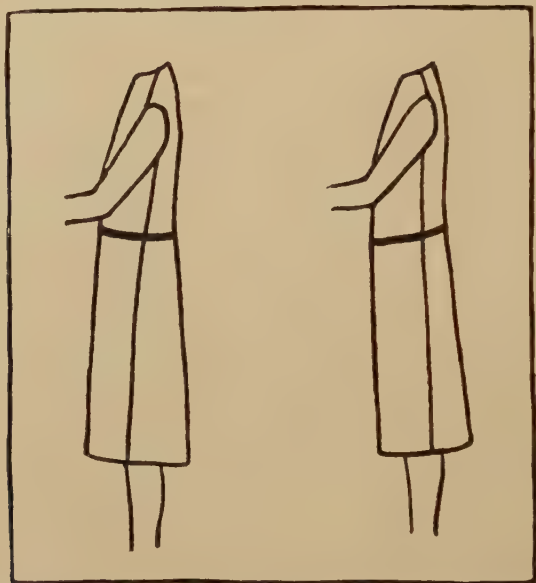
A Problem in the Study of Good Necklines.—Only round necklines have been discussed. Square and V-shaped necklines may also be good or bad according to their relations to the human figure. Find some of each which you think are good and some which are bad.

Good Line in Armholes and Shoulder Seams.—The line around the armhole, like the neckline, should be nearly enough related to the human figure so that it is in harmony with it. The arm curve should start at the point of the shoulder bone and flow down around the arm pit in a smooth, unbroken curve. When the armhole is fitted, care should be taken not to cut the curve in too far, giving the front and back a drawn-in, pinched look. The fourth sketch in Fig. 218 shows the effect when the armholes are hollowed out too much in the back. Can you not picture this same effect when the armholes are hollowed out too much in the front? The opposite effect where the armhole drops over the shoulder too far is equally bad, giving the person the slouchy appearance of the second sketch in Fig. 218. The armhole is a curved line, but when it is correctly adjusted the armhole, viewed from front to back, appears a practically straight line. See the first sketch in Fig. 218.

It is also very important that we put the shoulder seam at the right place and give it the correct slant. The normal shoulder line is the one that is placed directly on the top and runs straight from the neck to the tip of the shoulder bone. Sometimes this line is varied by slanting the end of the line at the shoulder either forward or backward. Compare these two effects in Fig. 219 and you will see that it is much more becoming when the line slants to the back. If the line slants forward it gives the figure a round-shouldered, hollow-chested appearance. Occasionally fashion decrees that the shoulder seam shall be brought forward and dropped on the front of the waist. This always gives the shoulders a more

square effect. The most generally used position for the shoulder seam is slightly to the back, because it is the most becoming to the figure.

FIG. 219



What is Good Design in Yokes?—Any form of construction which gives a hollow-chested, pinched appearance to the figure is poor design. Which of the two yokes in Fig. 220 produces this undesirable effect? The yoke which comes down too far seems to draw across the chest too tightly. This is true in adult dresses as well as children's. What may cause the method of introducing fullness, shown in the second diagram in Fig. 216, to give the same tight, hollow-chested appearance?

Suggestions for Further Study.—1. Discuss other structural lines formed by seams. For example, compare the under-arm seams and belt lines shown in Fig. 219.

2. Criticize the design in your own clothing as it is affected by the points discussed in this problem.

3. Find two pictures, one showing good and one poor structural design. Write the reasons for your selection.

FIG 220



References for Further Reading:

- "Clothing for Women." Laura I. Baldt. J. B. Lippincott Co.
- "Dressmaking." Jane Fales. Charles Scribner's Sons.
- "Pattern Making." Agnes K. Hanna. The Macmillan Co.
- "Fundamentals of Dress Construction." Sibylla Manning and Anna M. Donaldson. The Macmillan Co.
- "Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.
- "Clothing Construction." Brown and Others. Ginn & Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare with your original answers. What improvement have you made?

II. The material that we have been studying in this unit will not be of value to us unless we can actually use it when we are planning or buying a dress. You should be able to summarize the important ideas discussed in this unit. Write out five questions which express the important points. These should be put into the same form as the standards listed on pages 76-77.

III. List the different types of patterns which can be used for skirts, waists, sleeves, and collars.

List as many points as you can remember with regard to good and poor construction lines.

IV. Draw the shapes for the pieces of the patterns that you think would be required to cut the dresses in Figs. 183, 193, 194, and 200.

V. Your teacher will hang ten pictures of dresses on the bulletin-board. Classify these for the quality of their design, good, medium, and poor. Think especially of harmony of construction and good line.

VI. Your final problem, which shows how well you have mastered the contents of this unit, is to plan a dress. It also tests your understanding of how clothing design is related to the human figure and your ability to use the principles of proportion, balance, rhythm, and emphasis. Use all you have learned about clothing design. First select your material and procure a sample of it. If it is figured material be sure that it satisfies the standards set up in the last unit. Then plan a dress on the lay figure which will satisfy all the requirements of good clothing design.

After your work is finished, be ready to show it to the class and be ready to explain to the class how you worked out certain problems in its design. How, for example, did you obtain a center of interest and how did you get harmony of construction in different parts of a dress?

Even though you cannot draw easily, you should be able to represent the design of a dress so that it can be understood. Members of the class should remember to criticize not for drawing but for design.

UNIT NINETEEN

GOOD DESIGN FOR EACH INDIVIDUAL

Preliminary Questions.—Write answers to the following questions. Save your answers until you have finished the study of this unit.

1. What effect does the square neckline have on different shaped faces?
2. Is the V-shaped neckline becoming to everyone? Why or why not?
3. How can the principles of design help us to find a becoming style of arranging the hair?
4. What style of design will make your figure appear more tall and slender?
5. What style of design will make your figure appear shorter and stouter?
6. What kind of hat is most becoming to people who wear glasses?

WHY IS THE SAME DESIGN NOT BECOMING TO EVERYONE?

In our previous study we have discussed the design in clothing which is becoming to the normal human figure. This might seem to suggest that all of us have normal figures cut exactly after the same pattern. As we all know, there are no two individuals exactly alike because there is practically always some variation from the normal figure. Some of us are a little taller or shorter than the average figure, a little heavier or thinner, our faces may be a little more round than the perfect oval or a trifle long and pointed. These variations are not to be thought of as deformities which prevent us from making an attractive and pleasing appearance. There are, in fact, so few of us who are perfect in face and figure that we can think of the perfectly formed.

individual as unusual. It is not worth while or good sense to be unhappy because we vary from the ideal; we should rather make the best of our good points and minimize our bad ones. In so doing we can achieve an attractive and pleasing appearance. After all, there is no one ideal of beauty that need be desired by everyone. How monotonous it would be if we were all made after the same pattern, even though beautiful, all with dark-brown hair and eyes, five feet six inches tall, with exactly the same measurements!

Let us make it our problem to find out what our good and bad points may be and to dress accordingly. The problems in this unit deal with some of the variations which are common to many of us and we will see how our knowledge of design can help to solve them.

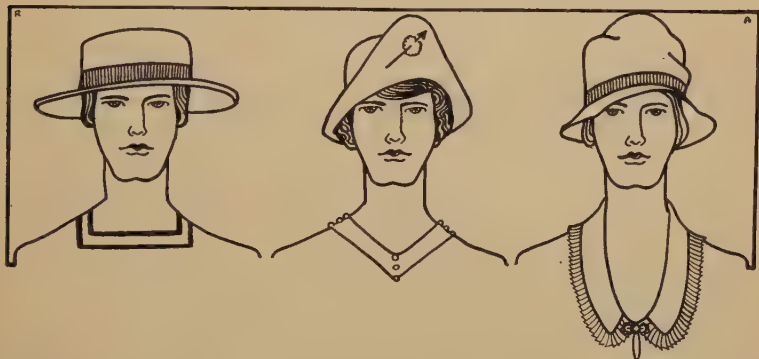
PROBLEM 1. WHAT HATS, COLLARS, AND HAIR ARRANGEMENTS ARE BECOMING TO DIFFERENT TYPES OF FACES?

A Classification of Shapes in Faces.—All faces are more or less oval in shape because the head is constructed to resemble an egg with the small end of the oval at the chin. As we know, there are numberless variations in contour in different faces, and as we study them we find that they can be fairly well classified according to these variations. First, there are the faces that tend to be a little more round than the perfect oval; second, there are those which are long and often have a pointed chin; third, there are those which have a tendency to be square-jawed; and fourth, those of the more or less perfect oval. What lines and shapes in collars, hats, and hair arrangements will be most becoming to each of these different types? Since the perfect oval is considered ideal we shall first avoid emphasizing the shape of any face

which varies too greatly from the oval. If a face is square, why make it appear more so? If a face is round, why increase its rotundity? If it is long and pointed, why emphasize it? We must think of the face as a part of a whole design which includes hair, hat, and collar.

There are two ways by which lines and shapes can be emphasized, repetition and contrast. How do these apply when we are selecting hats, collars, and hair arrangements? Compare the different collars and hats on the square-shaped

FIG. 221



face in Fig. 221, and you will easily see that in the first picture the squareness of the jaw is made more evident because the square neckline and the straight, angular lines of the hat repeat the lines of the face. The squareness of the face is emphasized through repetition. The second picture in Fig. 221 emphasizes the squareness of the face through the use of contrasting shapes and lines. The triangular shape of the neckline and the brim on the hat offer such violent contrast to the square shape of the face that the squareness is again emphasized. If neither like nor unlike lines can be used successfully, what then is needed? We need lines that neither repeat nor "fight" the

lines of the face but that make a transition from squareness to oval. In the third picture the curving V-shaped neckline does this successfully, drawing the design out into a more oval shape. The lines of the hat harmonize with the lines of the face because they are broken curves and they, also, build the design out into a more rounded oval effect.

In choosing becoming hats and necklines for the long, pointed face, the problem is again to avoid lines that repeat or contrast, and to seek lines that make the face appear more

FIG. 222



oval. As the first sketch in Fig. 222 shows, the long V-shaped neckline and the hat with the drooping brim and trailing ribbons increase the apparent length of the face most undesirably. In the second picture the almost horizontal, boat-shaped neckline and the straight, square silhouette of the hat, also force attention to the long, pointed face by power of contrast. The hat in the third picture has a soft, rounded crown and a medium-width brim with a bit of trimming at the side, which increase the apparent width of the face. The collar is rounded and rolls up around the neck, minimizing its length and slenderness. Compare this effect with that of the first collar, which lies flat and pulls away

from the base of the neck. All the shapes and lines hold together in the third picture, making a unified design and at the same time apparently decreasing the length of the face.

The round face also has need of transitional lines which make the face seem less round and chubby. In the first sketch in Fig. 223 the round toque or turban and the close, round collar are most unfortunate. The lines of face, hat, and collar are monotonous; and, worst of all, the repetition of round lines increases the apparent roundness of the face.

FIG. 223



Square shapes and horizontal lines also emphasize the roundness of the face in the second sketch. In this case the brim of the hat, drawn out to each side and tipped with pom-poms, actually builds the design out horizontally. The square neckline with the collar folding back to each side has the same effect. In the third design every line and shape has been used to increase height. The narrow brim, the tall crown, and the flat V-shaped collar, all help to produce this impression.

Now compare the three hats and collars which are best suited to the three types of faces. What would be the effect

if the hat and collar on the long, pointed face were used for the round face? Or for the square face? Certain lines and shapes are most becoming to each type, and these are determined by the degree to which they give the face more of the effect of the perfect oval.

Problems in the Arrangement of the Hair.—The arrangement of the hair is another problem in design and the same principles apply as in the selection of becoming shapes in hats and collars. Lines should not repeat the lines of the face nor contrast too sharply but should make the face seem more nearly a good oval. With these thoughts in mind can you answer the following questions:

For the square face:

Why should square cut bangs and a straight Dutch bob be avoided?

Why is hair parted in the middle unbecoming?

Why are puffs over the ears unbecoming?

Why is the hair most becoming when arranged in a loose, irregular shape?

For the long, pointed face:

Why is hair most becoming when worn low on the forehead and fluffed out a little over the ears?

Why is it unbecoming when worn low on the neck and parted in the middle?

Why is bobbed hair unbecoming when cut long on the cheeks?

For the round face:

Why is hair most becoming when parted on the side?

Why is it unbecoming when parted in the middle and drawn straight back?

Why is it more becoming when worn high on the head?

Why are puffs or coils over the ears unbecoming?

The Design of Hats and Hair Arrangement for the Profile.—The problem of finding the best arrangement for the hair and choosing the right design in a hat is not completed until we have considered them in relation to the profile

FIG. 224



view of the face. In working on this part of the problem we must continue to remember that the structural shape of the head is oval and egg-like. Any variation of the features which contrasts too sharply with the general oval contour and attracts too much attention to itself must be given special consideration. The rather prominent nose,

for example, makes a long line that should be minimized rather than emphasized by the design in the hair and hat. Compare the effects of the different lines in the design of the hair and hats on the prominent nose in Fig. 224. In the first sketch the hair is drawn straight back from the forehead and cut so that it increases the apparent length of the oval. The dotted lines show how a coil worn at the top of the oval will still further increase the long line of the nose. In the second picture the hair has been fluffed out over the forehead to balance the nose and to stop the up-and-down movement of the long line. A coil worn low on the neck, as shown by the dotted lines, builds the oval out in width and apparently decreases the length of the nose. The two hats in the third and fourth pictures show, respectively, the same effects as the two styles of arranging the hair. The first hat is a close turban which carries the line of the nose on and upward. The brim and trimming on the second hat counteract the long line of the nose.

There are a few kinds of hat and coiffure that are generally becoming and a few that are generally unbecoming to all types. The turban and the hat that turns sharply away from the face are trying to most types. The hat with a small or medium-sized brim casts slight shadows and softens the effect of the face. This is particularly needed when glasses are worn. Turbans, hats that turn sharply away from the face, and hair drawn straight are not good when glasses are worn, because they make the glasses too conspicuous.

Suggestions for Further Study.—1. Try different shaped collars on different girls in the class. Cut paper collars with varying necklines, round, square, V-shaped, and oval. As these are tried on each girl, try to think of each whole effect as a design and decide which is most pleasing.

2. The girls in the class who are willing should ask the class to criticize the shapes of their hats.

3. Try different hair arrangements for yourself at home. Is your hair most becoming parted in the middle, on the side, drawn straight back, large over the ears, small over the ears? If it is long, where is the best place for your coil? Write out the reasons for your decision.

PROBLEM 2. HOW CAN WE CHANGE THE APPARENT PROPORTIONS OF THE FIGURE ?

If all our figures were normal in size and proportions, there would be no problem in choosing the design best suited to individual figures. But there are variations which we must take into account when we are choosing the right design. The stout figure and the slender figure will not look equally well in the same design because the lines and proportions of the dress will apparently change the proportions of the figure. None of us wishes to vary too greatly from the average figure and our first effort will be to keep our bodies fit by means of proper food and exercise. We can still further help our appearances by choosing clothing with the right lines.

Compare the effect of the two dresses on the stout figures in Fig. 225. In the first almost every line increases the apparent width of the figure by carrying the eye in a horizontal movement. The broad hat, the line of the raglan sleeve, the round collar all give width to the upper part of the figure. The broad belt, the pieces of embroidery on the hips, the big embroidered cuffs, and the flare of the circular skirt all increase the effect of breadth at the bottom of the design. The high slender heels give the plump foot an unsteady effect as though there were not sufficient support for good balance. The skirt is too short for a stout figure for two reasons: it cuts the length of the figure too soon by stopping the eye at its bottom, and it shows too much curve of the plump legs. Now look at the same figure wearing a dress in

which every line emphasizes height and slenderness. A long panel extends down the front with pleats at the bottom. The vest has a long, curved opening at the top. The line of this vest and the long curving lines of the turn-back collar help the eye to travel up and down in a vertical movement.

FIG. 225

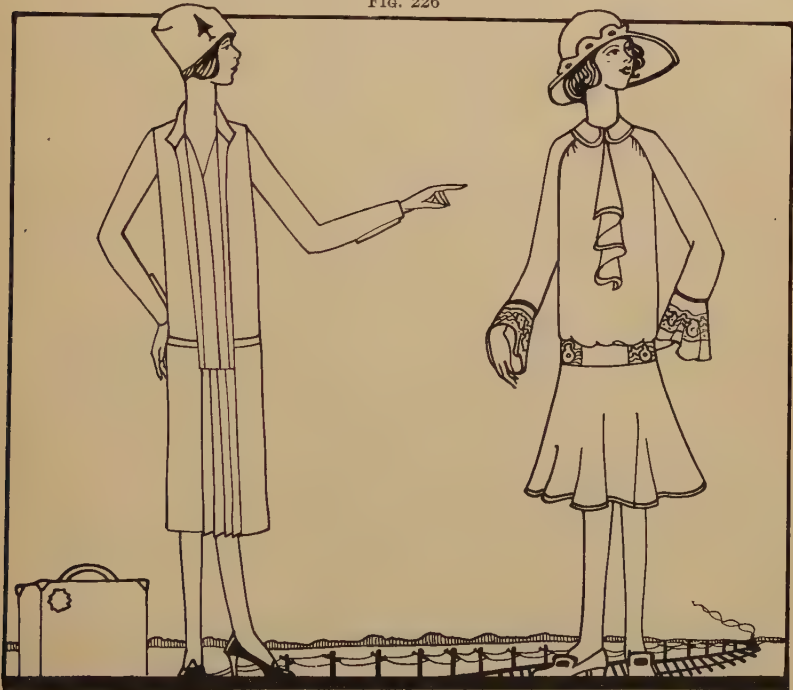


The long, tight sleeves, the small hat, and the straight skirt contribute each its share to the general impression of increased height. The longer skirt adds apparent length and hides the too-rounded curve of the legs. The flat heels give the feet better support and make them seem less plump. When we realize the effect that the design of clothing may

have in changing the appearance of the figure, shall we not be more careful in our selections?

We may conclude from our study of this dress on the stout figure that panels down the front have a slenderizing effect. This statement must be qualified because too broad

FIG. 226



a panel has quite the opposite effect. If you cannot visualize what happens in this case, you may wish to trace the stout figure, making the panel down the front much broader.

Now let us turn our attention to the too thin, emaciated type of figure. In Fig. 226 you will see the same two dresses that we discussed in relation to the stout figure, as they appear on a thin figure. And here, as we might expect, we

find the costume with the big hat and the flaring skirt the more becoming. The curving lines, the softness of the bloused waist, the flaring skirt, jabot, and full sleeves all soften and relieve the painful thinness of the figure. Even though slenderness may be modish we do not wish to exaggerate it to the point of giving the figure an ungainly, bony effect. We hardly recognize the first dress in Fig. 226 as the same dress which was so becoming to the stout figure.

A Problem in Selecting the Right Type of Design.—The structural lines of the dress are of great importance in choosing the right design. Your understanding of construction and of design should enable you to choose from the following list the designs becoming to thin and to stout figures. Make lists according to the following plan:

The stout figure		The thin figure	
Becoming	To be avoided	Becoming	To be avoided
Ruffles		Basque waist	
Draperies		Straight waist	
Vests		Tight sleeves	
Yokes		Circular skirt	
Loose lines		Kimono sleeves	
Patch pockets		Set-in sleeves	
Flowing sleeves		Large hat	
Very full skirt		Medium hat	
Wide sashes		Sashes of contrasting color	
V-shaped neckline		Fullness on hips	
Tight raglan sleeves		Large fur collars	
Loose raglan sleeves		Roll collar	
Small hat		Hat with high crown and	
Round neckline		narrow brim	
Straight skirt		Panels on hips	
Flat collars		Panels on front of skirt	
Dolman sleeves		Tucks or trimming at hip line	
Flounces		Embroidery of contrasting	
Fairly long skirts		color on sleeves	
Curve of surplice waist		Short skirts	

Effect of Pattern in Material on Figure.—Stripes, plaids, and other figured patterns in material may contribute as much to increasing or reducing the apparent size of the body as structural lines. Some vertical stripes carry the eye up and down, and consequently a dress of striped material may have a slenderizing effect. It should be noted here, however, that broad stripes of equal widths have no power to carry the eye up and down but cause it to travel crosswise. It is a fallacy to say that striped material will always make one look more slender. When you select striped material, look at it critically and decide in which direction it carries the eye.

Plaids are made up of stripes which run crosswise as well as up and down. The eye travels both vertically and horizontally, and this spreading movement makes the pattern seem to cover a larger area than it really does. The inference for the stout figure is clear.

Other patterns such as those shown in Figs. 207 and 208 likewise cause the eye to travel both up and down and crosswise, seeming to increase the amount of territory covered. Again the inference is clear. If the stout figure is covered with such a pattern, it will seem larger than it really is. And the thin figure can well afford to wear the figured material in order to appear heavier. A very fine pattern does not increase apparent size as much as the large, conspicuous pattern but it is still a safe rule for the stout figure to wear only plain materials.

Effect of Color and Texture on the Apparent Size of the Figure.—Even though we carry out all the ideas discussed above, our problem is not yet solved. We may choose the right design and plain material and because we chose the wrong color and texture, the stoutness or thinness of the figure will be exaggerated. Visualize the first dress in Fig.

225 made up out of rose-colored satin and the second dress made up out of coral-colored flannel. The first dress becomes still more impossible for the stout figure, because, first of all, satin is a texture which increases the apparent size of the figure. The light reflected from the shiny surface forces our attention and makes the figure more conspicuous. In the second place, rose belongs to the red color family, and since red is an advancing color, its effect on the figure is obvious. Light values also are advancing and this, too, contributes to the increased size of the figure.

Now let us consider the effect of the second dress made of coral-colored flannel. Although the lines and design of this dress are right for the stout figure, the coral color will to some extent counteract the effect. Even though the texture is desirable, the light, advancing color will not be good for the stout figure.

Since the color to some extent counteracts the effect of slenderizing lines this dress will be better for the thin figure when made of coral-colored flannel than of black or dark blue material. Rose-colored satin for the second dress in Fig. 226 should make a pleasing effect for the thin figure providing the complexion makes satin a becoming texture. It is well for us to remember that intense colors, light colors, and advancing colors all make the figure appear larger, and that cool colors, neutralized colors, and dark colors all make the figure appear smaller.

An analysis of textures in materials will also help us to select the becoming and unbecoming for stout and thin figures. What textures are becoming to the thin figure? If they are too thin and clinging they will emphasize slenderness. It is better to use materials that have more body and will stand away from the figure. Linen, Canton crêpe, flannel, gingham, and taffeta all satisfy this requirement.

If, however, the figure is bony and angular in addition to being very thin, it is best to avoid materials such as taffeta and organdy, which fall in angular folds. The stout figure has a different problem in selecting textures, because in this case the material must neither cling too closely, revealing its stoutness, nor stand away from the figure and increase its bulk. For these reasons such materials as taffeta, organdy, foulard, knitted jersey, and chiffon should be avoided. Linen, Poiret twill, medium or heavy-weight crêpes, English broadcloth, and flannel are more becoming textures to the stout figure.

Other Problems in Changing the Apparent Proportions of the Figure.—There are other minor ways in which the figure may vary in proportion from the standard, as in large hips and too wide or round shoulders. With your understanding of how line and construction of clothing affect the proportions of the human figure, you should be able to work out these problems. Can you make the correct choice in each of the following cases?

For round shoulders:

- Kimono sleeves or set-in sleeves?
- Small roll collars or collarless dresses?
- Shoulder seams slanted forward or backward?
- Basque waists or loose waists?

For broad shoulders:

- Broad yokes or narrow yokes?
- Broad collars or narrow collars?

For large hips:

- Wide or narrow belts?
- Trimming at the hip line or near neck and shoulders?
- A plain, straight one-piece dress or one that is slightly bloused at the waist-line and broad in effect at the shoulders?

Skirt with medium amount of fullness or very narrow at the bottom?

Trimming down the center front or sash around the hips?

For Those Who Are Neither Thin nor Fat.—But there are many of us who are neither especially tall and thin nor short and stout. We vary only slightly in our proportions from the normal figure. But we too must observe these principles and warnings in dress-design if we would look our best in the clothing we choose. Even though the proportions in our figures vary but slightly from the normal figure and it is hardly necessary to try to conceal the variations, we may make the mistake of choosing designs which emphasize them. In this case we may find that our shoulders may appear undesirably wide or our hips conspicuously large. What we have really done is to give our figures undesirable proportions which do not really exist. It is not necessary to be forty pounds over- or under-weight before giving attention to this study of individual proportions. An analysis of our own figures will help us to choose clothing becoming to our individual types. For all of us, even for those of the so-called normal figure, it is important to remember that the lines of our clothing may give us undesirable proportions.

Suggestions for Further Study.—1. Make your own lay figure. Pin a large sheet of paper against the wall and stand with your back to it. Your partner will place dots on the paper at the top of the head, at each side level with the base of the neck, at the points of the shoulders, under the armpits, at the waist, at the hips, and at the knees. In order to do this accurately a ruler should be held close to the body and at right angles to the wall. After the dots have been made, stand away from the wall and then connect the dots with the correct curves. Compare your own lay figure with the normal lay figure. What variations do you find?

2. If there is a place where you can pin your lay figure against the wall, sketch a design on it which you think will be becoming to yourself.

FINAL TEST ON THE CONTENTS OF THIS UNIT 449

3. A Home Project. Take the lay figure of your little sister or brother and plan a costume which is becoming.

4. If it is impossible for you to work on your own full-size lay figure, trace the lay figure and make, if you can, the proper variations. Plan a dress which is becoming to yourself.

5. Find a design in a fashion magazine which is becoming to either the stout or the thin figure. Mount your work and have it ready for a class criticism.

References for Extra Reading:

"Art in Everyday Life." H. and V. Goldstein. The Macmillan Co.

"Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.

"Principles of Correct Dress." Florence Hull Winterburn. Harper & Bros.

"How To Dress Well." Margaret Story. Funk & Wagnalls.

"The Well-Dressed Woman." Anne Rittenhouse. Harper & Bros.

"Costume Design and Home Planning." Estelle Peel Izor. Mentzer, Bush & Co.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit. Compare your original answers. How much progress have you made?

II. In the previous units we have set up standards which apply to the selection of clothing design from the standpoint of what is good and what is bad in design. Now it is your problem to set up standards for the selection of clothing design which will apply to your individual type.

III. List the lines and types of construction that are becoming to your individual type.

IV. Your teacher will post a sheet from a fashion magazine showing designs for stout women. You are to select the three best designs and the one design which is least suitable.

V. Which of the designs shown in Figs. 178, 185, 192, 193, 194, 195, 202, 205, and 213 would you choose under the following conditions:

For the stout figure?

For the thin figure?

For the round face and stout figure?

For the long, pointed face and average figure?

For narrow shoulders and large hips?

For a tall figure with broad shoulders?

VI. How would you alter each of the designs listed below in order to make the designs suitable for certain types?

To make the second dress in Fig. 200 suitable for a short, stout figure?

To make the second dress in Fig. 225 suitable for a very thin figure?

To make the first dress in Fig. 213 suitable for a round face and large hips?

To make the second dress in Fig. 213 suitable for square shoulders?

To make the second dress in Fig. 213 suitable for a very short neck?

UNIT TWENTY

HOW TO LOOK YOUR BEST

Preliminary Questions.—Write answers to the following questions. Save your answers until you have finished the study of this unit.

1. Describe an occasion upon which you were embarrassed because you were inappropriately dressed. Were you careless or did it happen because you failed to plan your wardrobe intelligently?

2. Why do you desire to wear clothing appropriate to the occasion? Can you explain this in terms of the art principles you have already studied?

3. If you were on a committee to make rules for appropriate clothing to wear to school, what rules would you suggest?

4. Do you consider it artistic to use rouge and powder? Why or why not?

5. Describe a manicure which you consider inartistic.

6. Give at least three things which may make a hair-dress inartistic.

THE PROBLEM OF LOOKING YOUR BEST

We are in a habit of thinking of certain people of our acquaintance as being well dressed. What is it that gives us this impression? Is it because they always choose good color and designs or because they always choose clothing suited to their individual types? We realize that these things alone cannot make us appear well dressed, else we would select one dress, beautiful in itself, and wear it upon all occasions. What are the other things to which we must give heed in order to be well dressed? Wearing the right thing at the right time is part of being well dressed.

The girl who comes to school looking as though she intended going to a party cannot be called well dressed, no matter if her dress is beautiful in color, beautiful in design,

and very expensive. Neither can the girl be called well dressed who has curled her hair until it is frizzy, who neglects her finger-nails and makes herself a caricature with powder and rouge. In the final analysis, being well dressed depends upon five things: first, the colors worn must be harmonious with each other and with the individual complexion; second, clothes must be beautiful in design; third, they must be suited to the individual type of the wearer; fourth, they must be suited to the purpose for which they are intended; and fifth, the wearer must be well groomed. Our previous study will enable us to understand the meanings of the first three standards and how to apply them. This unit of study will deal with the last two standards, how a dress is suited to its purpose and how to be well groomed. It is a comparatively easy matter to apply all these standards to the appearance of other people. It is easy to see their mistakes and their successes. Let us try to see ourselves as others see us and to acquire the same impersonal and critical attitude toward ourselves. It should be your aim to see the mistakes in your own costume and to know how to attain success. We will remember that it is not enough to satisfy four of the requirements listed above. If we are to be well dressed, we will achieve success when we can fulfill each of the five standards of tasteful dress.

PROBLEM 1. HOW DOES APPROPRIATENESS CONTROL THE SELECTION OF YOUR CLOTHING?

We hear a great deal about appropriateness to the occasion, fitness to purpose, and wearing the right dress at the right time. What do these general terms mean when applied to selecting clothing? Appropriateness of clothing,

explained in art terms, means that the dress or coat is suited to the time and in harmony with the occasion on which it is worn. It is evident to all of us that the occasions on which clothing is worn and the uses to which it is put are not always the same. Sometimes we wish to walk or engage in active outdoor exercise, sometimes to attend a party, to do housework, to go to school, or to an office. We must select our clothing with these different purposes in mind if we are to be attractively dressed.

How is a dress suitable for school wear and in harmony with the occasion? We can think of school as a kind of workshop where we spend many hours working with other people. The school dress, then, is a kind of work dress, and as such it must not soil or muss easily. And since it is worn nearly every day it must be made of a material that will wear well and must have color and style that will not shortly become tiresome. As a work dress it must be comfortable and cannot have trailing sleeves or draped skirts which will get caught and torn, or tight sleeves, waistbands, and collars which will hinder us in the pursuit of our daily activities. The school dress which is best suited to its purpose will satisfy all these utilitarian requirements. It should have all the attractiveness and beauty that belongs to the thing which serves its purpose in the best possible way. There can be no genuine beauty if utility is not satisfied. A handsome satin evening gown ceases to be beautiful when worn in the science laboratory, where it is out of place and ridiculous. Sleeveless, beruffled frocks may be attractive on the dance-floor but lose their attractiveness in a Latin class. The school dress must satisfy first of all the utilitarian requirements listed above. But let us not imply that the school dress, in order to be thoroughly suited to its purpose, need be dowdy or commonplace. It should have

all the charm and attractiveness that result from fine color and good design. There is no breach between utilitarian and esthetic qualities. Indeed, the one is dependent upon the other and the two must be combined to produce an attractive and appropriate school dress. Other articles of the wardrobe as well as dresses should be judged for their appropriateness to the occasions upon which they are to be worn. What are the requirements of the shoes suitable for school wear? Since they are worn so constantly, they should be comfortable for wear during a long period of time. Thin soles, high heels, pumps with no straps, and pointed toes are certainly all to be avoided in the school shoe. The school shoe is worn frequently and should be made of materials that will give good service. Satin pumps and thin fancy leathers are inappropriate for this reason, if for no other. Conspicuous shoes also should be avoided. The latest fad in colored heels and cut leather applique ornamentation on the toes will become tiresome after a short time. Real beauty is never to be found in fine materials and elaborate designs if those materials are not suited to their purpose.

We should select every article for school wear with these thoughts in mind: Is it too striking in design or color; will it soil or muss easily, be hard to clean; and is it comfortable? Unless we satisfy these requirements we cannot be well dressed at school.

The school dress is typical of the kind of dress which we wear when engaged in certain kinds of work carried on in public. The business dress and the street dress belong to this same type and they, too, must be suited to their purpose or their wearers cannot be well dressed. The clothing of the person who goes shopping must be suited to that purpose. Fair weather does not always attend the shopper, she must expect occasionally to meet sloppy pavements

or snow flurries. If she wears thin-soled satin slippers, a perishable hat, dresses and coats which spot easily, she has

FIG. 227



no right to feel that she is appropriately dressed for shopping. Even in fair weather, fussy and fancy clothes are inappropriate for the street. To see elaborate clothes suitable for

the afternoon reception or evening party on the street, makes us feel that their wearers have no other place to wear fine clothes.

The business girl, likewise, needs to understand the true purpose of the clothes which she wears to the office. How can we feel that the girl who lacks the intelligence to choose appropriate clothing for wear in her office, has a sufficient amount of intelligence to carry on her work properly? Again, let us remind ourselves that we need not be dowdy or unattractively dressed in order to wear suitable clothing on the street or in the office. *The difference lies in our understanding of what constitutes real beauty.* Compare the clothing worn by the two business girls in Fig. 227. Which one is more truly attractive for an office? If you have come to realize to what extent fitness to purpose is a part of real beauty, you will have no trouble in making the right choice.

How should the party dress differ from the school dress? How can the party dress fulfill its function? First of all, the party dress is not worn as often as the school dress and consequently need not be quite so durable. More fragile materials, delicate and gayer in color, may suit its purpose. If the school dress is a work dress, the party dress may be considered a type of play dress and this brings frills and trimming to our minds. In the party dress we feel that more handsome materials are justified because they seem to harmonize with the idea of the more formal and festive occasion. But we must beware of frills that will spoil our good time, for even the party dress must give us a certain kind of service. Delicate lace, tulle draperies, and similar materials are easily torn and crushed, thus giving us poor service even for a party. Even when the design of two dresses does not vary, different materials may make one

suitable for school and the other for a dinner-party or an informal evening party. Dark blue crêpe seems suitable for school and light, delicate blue-green georgette would make the dress of the same design appropriate for a party.

Suggestions for Further Study.—1. Find two designs, one which you think is appropriate for school wear and one which is appropriate only for party wear. Also secure samples of material suitable for each of these dresses.

2. How many members of the class are willing to have the clothing which they are wearing to school criticized for its appropriateness? If enough people are willing, have a class criticism.

3. A suggestion for a club. Sometimes the members of a class are interested in organizing a club to promote the wearing of appropriate clothing in the schoolroom. The club makes its own rules, and each member who joins does so because she believes in these rules and is ready to carry them out.

4. Topics for discussion:

What clothing is appropriate for housework? What makes it attractive?

What clothing is appropriate for hiking, tennis, and other sports?

What clothing is appropriate for church?

5. A problem in planning a wardrobe. If we plan our clothing wisely, it is possible to be well dressed upon every occasion. Plan for yourself the simplest possible wardrobe that will include clothing suitable to every occasion. Remember to have a minimum number of garments.

PROBLEM 2. HOW DOES PERSONAL GROOMING HELP ONE TO BE WELL DRESSED?

Of what avail is it if all our clothes are exactly right but our hair, skin, and finger-nails spoil their effect? After all, our clothing is but part of the general effect in our personal appearance and the appearance of hair, skin, teeth, and hands are important in making us attractive. What is the key-note of attractiveness in personal grooming? How can we discriminate between good and bad taste in matters of hair and complexion? Let us ask the great artist who is a

judge of beauty what standards he can give us. He replies that real beauty always has its basis in the genuine and the natural. What does this mean when applied to the personal grooming of hair, complexion, and hands?

Tradition causes us to admire curly hair and as a result many people with straight hair have it curled artificially with disastrous results. Sometimes it has a hard, artificial effect or it is frizzed so that it stands straight out in an unmanageable mass. This comparison between genuine curly hair and the imitation leaves no doubt as to what is truly attractive. This does not mean that straight hair cannot be curled attractively but unless it can be curled so as to suggest a natural wave it had best be left alone. Let us not put too much emphasis on the desirability of curly hair. After all, it is a matter of personal taste and straight hair is beautiful in itself and much more becoming to some people than curly hair.

The manner of arranging the hair is beautiful only when it is done in what we may term a natural style. Some of the very elaborate head-dresses worn in past historic periods were marvelous architectural feats consisting of puffs and curls piled on top of enormous pompadours which in turn were supported by "rats." These violated the canons of good taste, first of all, because there was no harmony between the shape of the head and the structure created on top of it. In a beautiful arrangement of the hair it will always be in harmony with the contour of the head and features. How well do you think the present popular styles of arranging the hair meet this requirement? We do not need to disregard fashion entirely, but too much exaggeration of any style is undesirable. If it is the fashion to wear the hair close and smooth, do not exaggerate the effect by using too much brilliantine and producing an unnatural gloss.

Have you ever seen people made up for parts in a play? Usually they are heavily rouged and powdered, their lips painted, and their eyebrows and eyelids darkened. They plan this, knowing that when viewed from across the footlights their complexions will have a pleasing and natural appearance. Nearly as exaggerated effects in make-up are seen every day on the streets and without the softening effect of footlights and distance; these complexions are caricatures. We wonder if these girls can possibly have seen themselves as others see them! If we are to hold our standard that the natural and genuine is beautiful, then we shall accept the complexion which belongs to the normal, healthy girl as beautiful. Is it not a pity to cover up the natural, normal complexion with an imitation? The theatrical effects in complexion brand the girl as cheap and tawdry. Any trace of artificiality in the complexion at once destroys the girl's chance of good looks and charm.

How can we apply the standards to the genuine manicure versus the imitation? The many hours spent in filing the nails into long, sharp points, in coloring them a bright pink, and in giving them a brilliant luster are a sad waste of time. To make them conspicuous by these artificial means is not in good taste and to wear them long and pointed may actually interfere with one's comfort. In the truly artistic manicure, the nails are shaped to conform with the tips of the fingers and left with a dull polish which keeps them inconspicuous. It goes without saying that there is a necessity for manicures which keep the hands in a neat and well-cared-for condition. This is a part of our personal grooming which we cannot neglect if we are to present an attractive appearance. But the manicure should not be any more artificial in its character than the complexion or the hair-dress.

All our feeling that real beauty depends on the genuine and the natural finds its basis in the fact that we admire perfect health and cleanliness. No matter how hair is arranged, it cannot be attractive if it is greasy and scraggly. No artificial complexion can imitate the glow of perfect health. Unkempt hands, ragged nails, and cuticle suggest a carelessness that is unpleasant and easily destroys the charm which might otherwise accompany our appearance. In our attempts at personal grooming, we will find that the only successful way is to start by giving full attention to cleanliness and health. It is only in this way that we can lay a foundation for real personal attractiveness. This means an unceasing attention to daily habits of personal hygiene.

If we are seeking real beauty, we cannot find it in the rouge pot, the powder box, or the lip-stick. For a time we may be deluded into a pursuit of the lip-stick and the rouge pot because we have a wrong standard of what is truly attractive. Very likely at the moment we are indulging in the pursuit of artificiality, we already possess the foundation of true attractiveness. We are blinded by a false standard and so fail to realize it. The up-to-date girl may feel that those who object to lip-stick and rouge are old-maidish but she cannot scorn the bald fact that real beauty is found only in the natural and the genuine.

Suggestions for Further Study.—1. Study great actresses and noted beauties. What do they do with their hair and complexions when off stage?

2. Study pictures of great beauties painted by famous artists. Get prints in color if possible. How do the artists portray hair, complexion, and hands?

3. Compare the hair-dress of historic periods with the present. Which period do you consider the most artistic and why?

4. If you have organized a club for the purpose of promoting appropriate dress, you can make the club still more effective by adding rules for personal grooming.

5. Make it your problem to find out about the best methods of caring for hair, skin, and nails. The class may be divided into three groups, each group working on one of these topics. One group will prepare a report on good methods of caring for the hair; the second, on the care of the nails; and the third, on the care of the complexion. Each group should arrange a demonstration if possible. As you read various articles on these topics, evaluate them according to the standards discussed in the previous pages. Remember that health and cleanliness are the vital factors.

PROBLEM 3. HOW DO WE EXPRESS PERSONALITY THROUGH OUR CLOTHING ?

When you are watching a motion-picture are you able to tell anything about the different characters from their personal appearance? Do you guess the characteristics of the heroine as soon as she appears on the screen? Can you tell whether she is bold and dashing or quiet and timid from the way she is dressed? The clever motion-picture producer gives much time and thought to this part of his production. The players must look the parts which they are acting. If a girl is supposed to be well educated, cultured, and refined in type, her clothes must express these qualities. If she is a vulgar and uneducated type, her clothes will reveal these qualities. All of us read character and personality in the appearance of the people we see, though sometimes we are hardly conscious that we are doing it. We find it quite as possible to do this with men's clothing as with women's clothing. It is astonishing how much we can tell about the personalities of the strangers we see on the street. We realize this when we later come to know them personally. Occupation, interests, education, refinement, and our attitude toward the world in general are alarmingly revealed by our personal appearance.

Perhaps you have sometimes seen two people together

who seemed to be friends and who yet did not appear to have much in common. Their dress and general appearance was so different that you were struck by the dissimilarity. Compare the general appearances of the two girls in Fig. 199 and you will notice this difference in effect. It seems odd that these two girls should be linked arm in arm in such friendly fashion. The clothing of the girl on the right gives every indication of good taste and refinement. What can the girl who chooses this type of clothing have in common with the girl on the left? The girl on the left is a crude, uneducated, and probably vulgar type if judged by her hat, coat, shoes, and stockings. Surely no one can fail to read the different personalities expressed by the clothing which these two girls wear and the comparison one cannot fail to make is to the discredit of the girl on the left. The kindest thing we can say about her is that she has been unfortunate in her opportunities to learn the best in life.

Whether we wish it or not, our clothes will to some extent express our personalities and individual characteristics. We are sometimes confronted with magazine articles discussing the problem of how to express individuality in our clothing. This is somewhat misleading because we are bound to express our individualities in spite of ourselves provided we select our own clothing. To be sure, it may happen through accident or carelessness that we make a selection which is not in keeping with our usual style of clothing, but for the most part we will select clothing which bespeaks our type of education and experience in the world at large. How important it is, then, that we acquire high standards of what constitutes true beauty, both in general and with particular reference to dress!

Suggestions for Further Study.—1. Select a character in some play or novel and plan the clothing that you would have an actor wear who

was portraying this part. If the whole class decides to plan clothing for the same character, it will be interesting to compare the results. Remember the clothing will show the individual characteristics of the person.

2. Find pictures of people in which personality is expressed through clothing.

3. Select two designs from fashion magazines which you think might express two different types of individuality. Write a brief description of the type of person who might choose each design.

References for Extra Reading:

"The Secrets of Distinctive Dress." Mary Brooks Picken. The Woman's Institute of Domestic Art and Sciences.

"Principles of Clothing Selection." Helen Goodrich Buttrick. The Macmillan Co.

"Principles of Correct Dress." Florence Hull Winterburn. Harper & Bros.

"How to Dress Well." Margaret Story. Funk & Wagnalls.

"The Well-Dressed Woman." Anne Rittenhouse. Harper & Bros.

FINAL TEST ON THE CONTENTS OF THIS UNIT

I. Answer the preliminary questions at the beginning of this unit of study. Compare with your first answers.

II. From your study of this unit, you should be able to set up a few simple standards which you can use in the selection of your own clothing. Put these in the form of short, concise questions. After you have made your list of questions compare them with the questions made by other members of the class. Can you make any improvements?

III. Your teacher will hang up ten pictures showing dresses and other garments. Make a list, naming the occasion for which each is appropriate.

IV. Write a description of your ideal in personal appearance, with special reference to appropriateness of clothing, personal grooming, and individuality.

V. List from memory all the standards which you have set up in your study of clothing design.

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